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By Gael Greene

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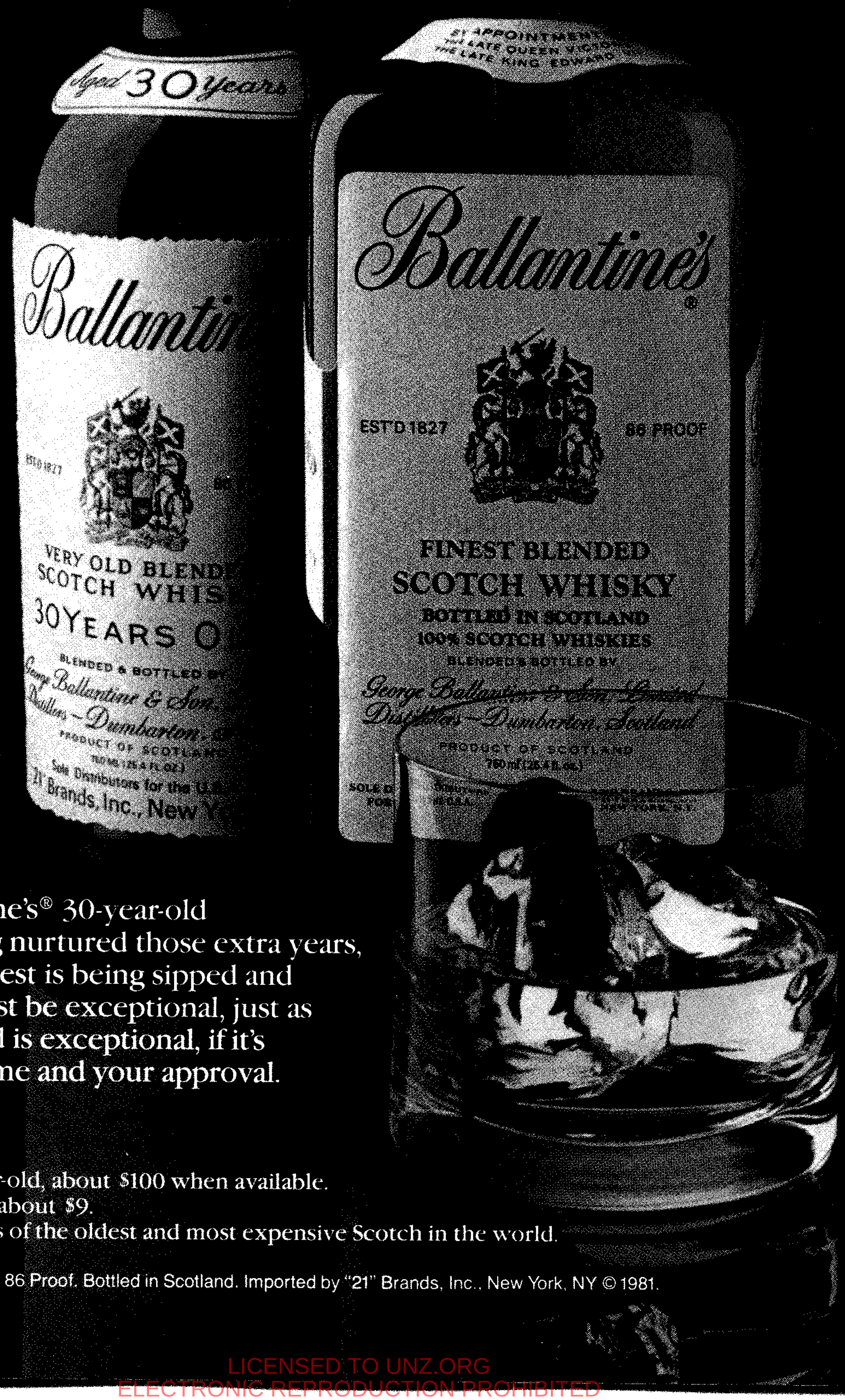
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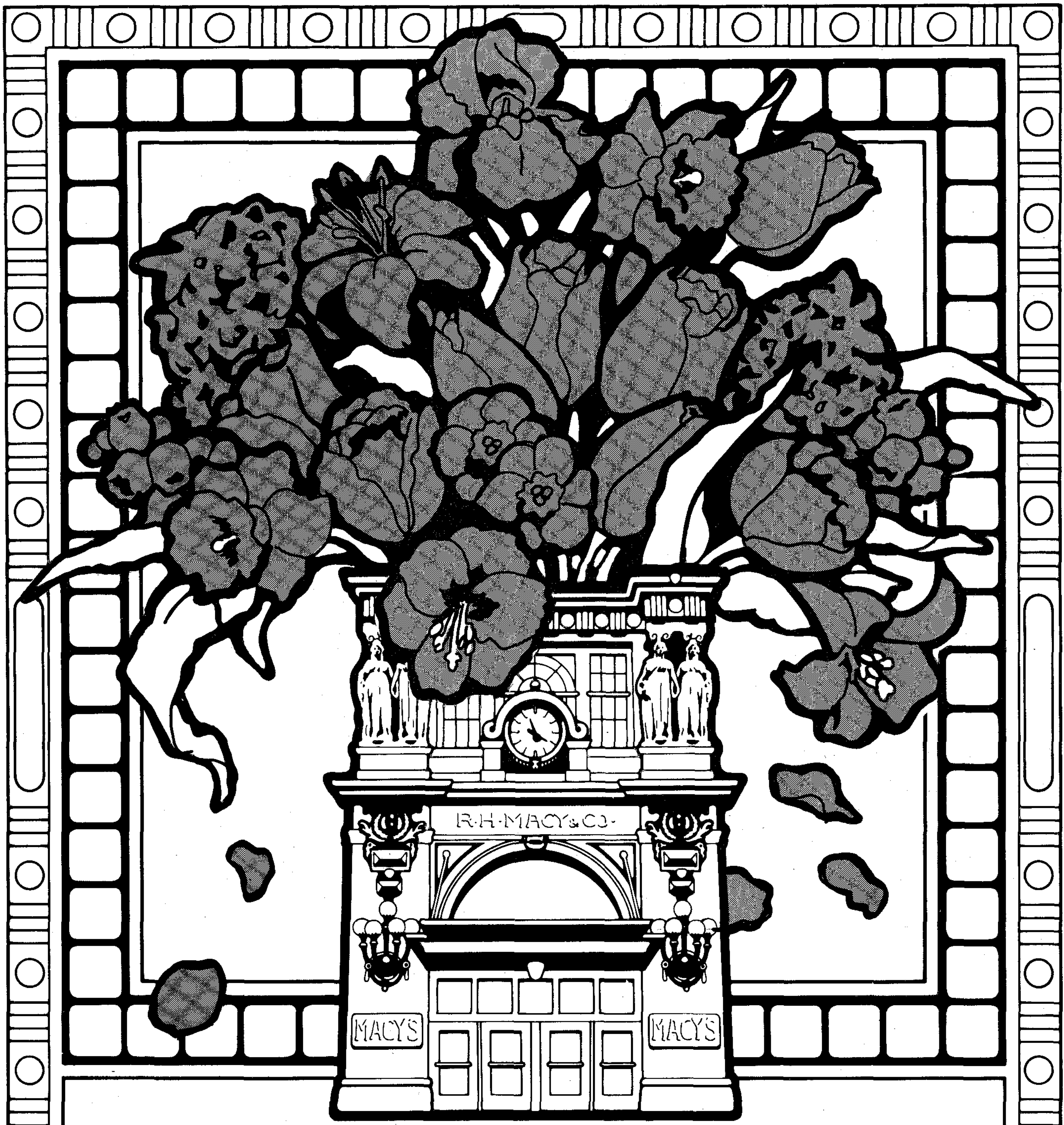
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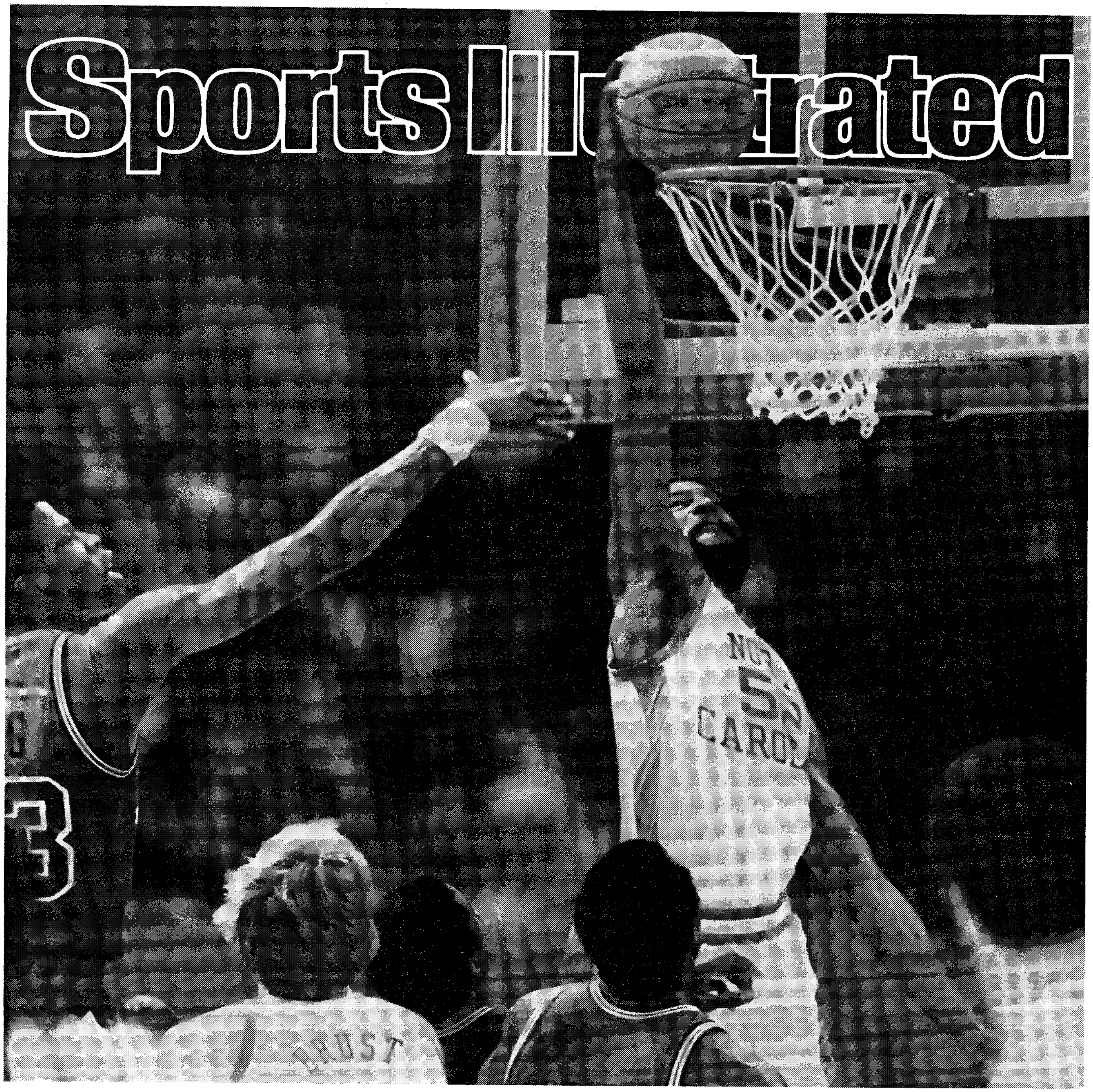

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By Theodore Pettus

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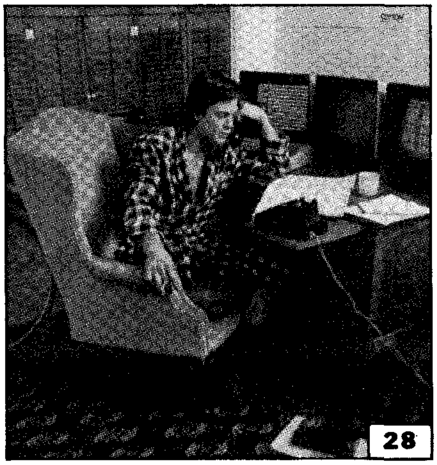

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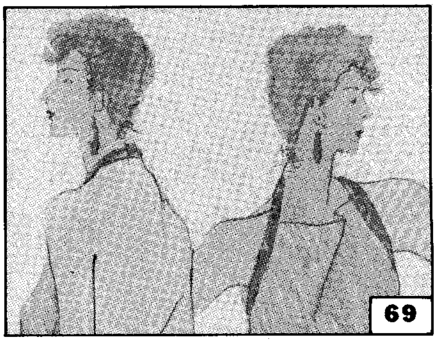

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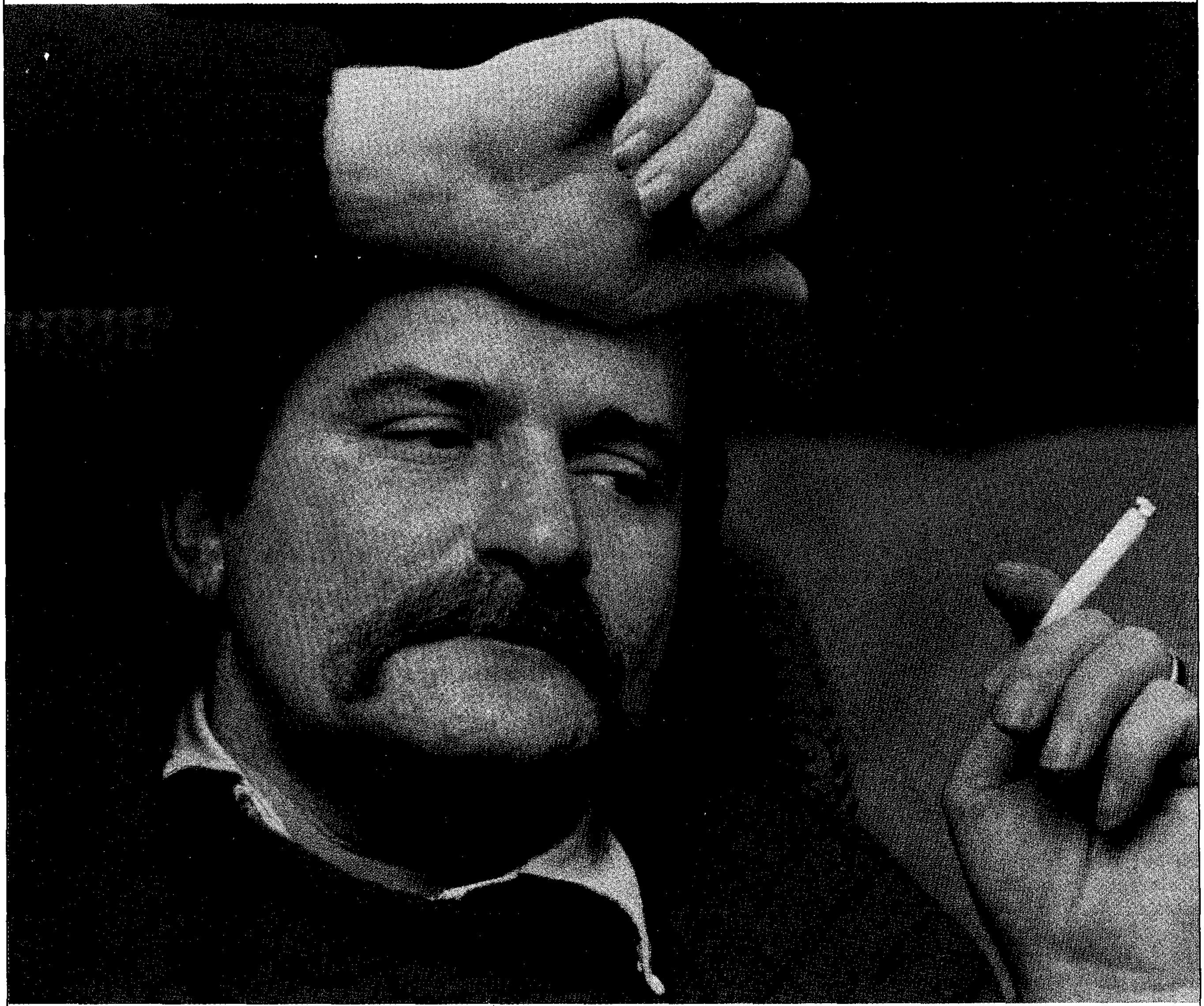

The man from Gdansk.

RUDI FREY

Unique insights into a crusade, and a crusader, perhaps guided more by hope and passion than by reason.

He seems to have sprung from nowhere, like the hero of a folk legend, summoned up by the urgency of his country's need. And like a legendary figure, Lech Walesa seems more charisma than person, a force rather than an individual.

When Poland was invaded by proxy on December 13, TIME had already chosen Walesa as Man of the Year. Writers, editors and researchers in Poland and America were at work to create a definitive word portrait of this extraordinary electrician from Gdansk.

With the sudden imposition of martial law, such a portrait became all the more imperative. And because of TIME's traditional access to world leaders, it emerged with a virtuosity that no other news magazine could have duplicated.

As told by TIME, the whole tragedy came alive on the page with astonishing three-dimensional clarity: time, place, mood, event, cause and effect. And above all, Walesa himself, in an interview that was exclusive with TIME, and in which he explained himself and his cause with wonderful idiomatic simplicity. Alternately pragmatic and philosophical, he summed up all he has done with the expressed conviction that: "I know that I exist and that people will come after me. I know another thing: I know that I will lose today, and tomorrow will be a victory."

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LETTERS

The Politics of Art

DOROTHY RABINOWITZ'S ARTICLE ON the Israeli art exhibit ["The Met's Own Foreign Affair," March 29] did not disappoint those of us ever vigilant for news of the latest Gentile conspiracy to undermine the security of the chronically insecure state of Israel. Actually, I rather preferred Morris Abram's reference to the Met's craven attempt to "delegitimize" Israel, as though the Met, or anyone else for that matter, could possibly be more successful at such an inauspicious task than the present government of Israel itself.

In fairness to Ms. Rabinowitz, she and the Israelis did have a point. In an era when civilized nations have long since recognized the inappropriateness of looting the cultural archives of other nations as prizes of war, it is inexcusable that the Met would consider mounting an exhibit comprising artifacts of even arguably contested national ownership. This would seem particularly true given the highly volatile nature of anything even remotely involving the contentious Palestinians and Israelis. Ms. Rabinowitz seemed to suggest that the Met had committed a sin of venal proportions by permitting politics to intrude upon the heretofore "apolitical" arena of Art. One need only lightly peruse the history of political intrigue between the fifteenth-century papacy and the various Florentine Medicis, then reflect upon the wealth of Renaissance art, to fully appreciate that rare is the occasion when art and politics have failed to mix. Rarer still are the occasions when I find myself in agreement with Henry Kissinger. Yet his initial advice that an exhibit as originally contemplated by the Met would cause political problems was correct. This point seems so axiomatic as to be virtually tautological.

Preston Greene
Assistant professor
Pace University School of Law
White Plains, N.Y.

A FOOTNOTE TO YOUR FINE ARTICLE: THE Rockefeller Museum, in east Jerusalem, was expropriated by Jordan in 1966, and the archaeological items from it to be shown in the Met exhibit in question would probably have never left Jordan were that country still in control of east Jerusalem, lest the Rockefeller family reclaim what was taken from it. Surely president Macomber, as a former ambassador to Jordan, knows the difference between the West Bank and east Jerusalem, as does Henry Kissinger. However, Macomber knew the origin of the exhibit and where the Rockefeller Museum is located, whereas Kissinger did not.

Richard Maass
White Plains, N.Y.

Correction: In "The Met's Own Foreign Affair," the sentence on page 49 that begins, "Even before de Montebello left for Israel, he remarked to a colleague..." should have read, "Even before de Montebello left for Israel, Teddy Kollek remarked to a colleague...."

Pain Talk

SPECIALISTS IN THE AREA OF PHYSICAL medicine and rehabilitation have been treating acute and chronic pain for years, with nearly all of the treatments mentioned in the article "Conquering Pain" [by Melinda Blau, March 22]. I am not sure that the subtitle "New Treatments, New Hope" is appropriate. People may find that there are not really any new or unusually successful treatments offered by a clinic with the title "Comprehensive Pain Center." The situation reminds me of the athlete who seeks a special cure from a "Sports Medicine Center" rather than from an experienced orthopedist. Our common goal in medicine should be to inform people that in many cases we can only control pain, not eliminate it. It is often better to make life adjustments in an attempt to deal with pain, rather than futilely attempting to cure it.

Jack P. DiMarco, M.D.
Department of Physical Medicine
Hospital of the
University of Pennsylvania
Philadelphia, Pa.

I MUST POINT OUT THAT TENS THERAPY with the appropriate unit does not cause body adaptation, thereby lessening the effects of the treatment. There are TENS units available that feature a type of electronic waveform known as Recurrent Pulse Width Modulation that delivers electrical energy changes within a period shorter than the memory of different nerve receptors, thus reducing or eliminating nerve adaptation or "body tolerance." Therefore, if "the relief is short-lived," the error may be attributed to the specific TENS unit being used.

Elizabeth Gillman, R.N.
Scarsdale, N.Y.

I WAS DISAPPOINTED THAT MASSAGE therapy was overlooked in "Where to Take Your Aches and Pains." It is perhaps man's oldest and most natural remedy. It also offers satisfaction for the human need to be touched in a gentle, positive way.

Debbie D. Gukeisen
Manhattan

WHY WAS THERE NO MENTION OF OSteopaths? Osteopathic manipulations are incredibly effective not only in relieving pain but in correcting the problems that caused pain in the first place.

Judith Block
The Bronx

WHILE I FOUND YOUR ARTICLE MOST INformative, I feel you do your readers a disservice by failing to devote specific attention to a profession that has for years been a mainstay in the treatment of patients suffering from all types of pain: physical therapy. Physical therapists are trained and experienced in many areas, including exercise, massage, electrical stimulation, heat therapy (ultrasound, diathermy, microwave, etc.), biofeedback, acupressure, and more.

Freda Wartel-Nogee, R.P.T.
Holliswood, N.Y.

POSSIBLY MISS BLAU DIDN'T KNOW OF the treatment of pains of all types by means of such cheap, safe, and effective homeopathic anodynes as *Sanguinaria canadensis* for headaches, *Arnica montana* and *Rhus toxicodendron* for muscular aches and pains, and a host of others.

James Hawley Stephenson, M.D.
Manhattan

Perfectly Clare

READING RHODA KOENIG'S REVIEW OF Wilfrid Sheed's *Clare Boothe Luce* ["Books: An American Romance," March 1], I recalled with amusement an incident during the Italian campaign of World War II. I was with Fifth Army public relations then, and one winter day this fabulous creature showed up with a junket of congressmen for a tour of the front. For pictures, we bundled them in new G.I. battle clothing, brown on the outside but reversible and pure white on the inside, for fighting in snow areas. Just before the photographers snapped, Mrs. Luce, with perfect timing, suddenly reversed her jacket, and there was our Clare—a gorgeous, laughing snow bunny, surrounded by a dozen drab nobodies who were obviously out of her league at this sort of thing.

Robert Geake
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, New York 10017.*

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The Bottom Line/Jack Egan

IS IT TIME TO START BUYING STOCKS AGAIN?

Risks and Rewards

THE STOCK MARKET HAS OFTEN PROvided a reliable early signal of the end of a recession and the approach of fairer economic weather. But so far in this bad spell, the market—which is one of the twelve measures used to calculate the government's index of leading indicators—has not given any clear sign. In fact, it has settled into a pattern of indecisive trading after its recent rebound from below 800 on the Dow Jones industrial average.

This uncertainty reflects a continuing standoff between the market's bulls and bears. That standoff in turn reflects the unpredictability of the economy as a whole. "The recent bounce in stock prices is primarily technical," says E. F. Hutton chief economist Edward Yardeni. "It certainly doesn't suggest that a recovery is at hand. Right now, there is a split in the market between those who think the recession is over and those who think we have not yet seen the worst. I remain very negative on the stock market."

Nevertheless, a growing number of Wall Street analysts are telling clients to start buying stocks in anticipation of great improvements ahead. Goldman, Sachs, for example, has put out its first buy recommendation for stocks in nearly fifteen months. Lee Cooperman, who is in charge of Goldman, Sachs's portfolio strategy, believes that the stock market is "close to an effective low." He notes that stocks are no longer overpriced relative to bonds, and that institutions and individuals have built up large cash hoards.

He also points out that the Standard & Poor's 500-stock average is down 23 percent from its November 1980 high—matching its average decline in postwar bear markets—and that the drop in stock prices has lasted sixteen months (twelve months is the duration of a typical slump). "So in terms of time and absolute price, we have already experienced a classic bear market," he says. Cooperman suggests that investors buy some large-capitalization blue-chip stocks along with some smaller companies that have good earnings prospects. In particular, he likes International Business Machines (recent price, 60), Pfizer (51), Walt Disney (52), Northwest Industries (60), People's Express (8), and American Greetings (19).

The unanswered question, though, is whether this is a classic bear market, a typical recession, or something else entirely. "This is not a normal cyclical recession," says Yardeni. "If it were, the market would be bounding up at this point. The fundamentals are missing that would convince you that the worst is over. I think there is a lot of wishful thinking that the economy will soon improve and that we'll see a compromise in Washington on the budget." Yardeni is dubious on both counts.

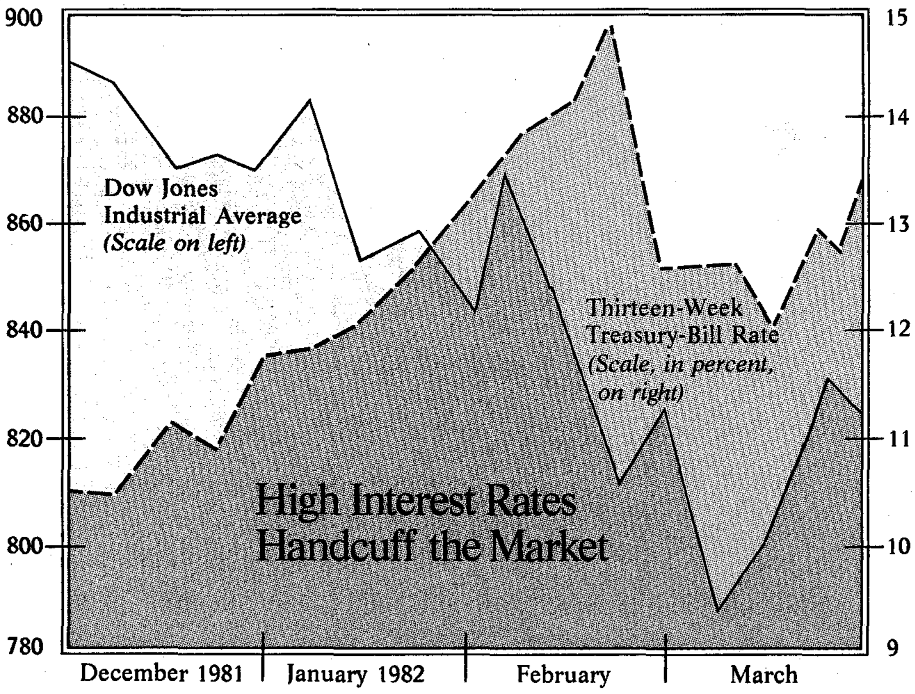
Martin Zweig, editor of the *Zweig Forecast* and one of the canniest market watchers around, recently became bullish about the market, but he limits his enthusiasm to the immediate future and foresees no sustained stock-market rally unless interest rates come down. "We'll probably have a fairly decent move in the market continuing until May," he says. "But I'd like to see some evidence that the economy will soon turn up and rates will somehow behave. Currently, rates are so high that any improvement in the economy would self-destruct."

Zweig is also worried about a depression. "This deep into a recession in the postwar period we would ordinarily see stocks moving up. If we go into a depression, or a sequence where the economy moves up for a quarter and then down again, we're in a different ball game from what we have experienced in at least 40 years. If we don't have a depression, I could be pretty bullish."

Zweig, who relies on technical indicators and quick trading moves, is nonetheless hopeful that the market will register gains in the next two months. He picks ten stocks that he believes will enjoy good earnings gains despite the state of the economy: MEI (33), McDonald's (66), J. M. Smucker (38), Quaker Oats (39), Genuine Parts (34), Sensormatic (41), Nutri/System (22), Golden Nugget (25), C. R. Bard (32), and Community Psychiatric Centers (22).

Unfortunately, the outlook for a near-term decline in interest rates is glum, and continued high rates increase the danger that some major financial disaster, such as a series of big bankruptcies, will occur, dropping stocks to new lows. Chase Manhattan economist Philip Braverman predicts that short-term interest rates will climb significantly in the next month or so. "Credit demands are likely to continue to overburden the bond market, forcing a continued shift to short-term financing," he says. "Credit quality is deteriorating, and the pace of Treasury borrowing is likely to quicken. Federal budget deficits seem certain to remain oppressively high over the coming years, even after some compromises on expenditures and efforts to increase revenues." Braverman also points out that the money supply is expected to surge in the next few months, requiring the Federal Reserve Board to further tighten the monetary screws, causing interest rates to climb yet higher.

In that event, any economic recovery


High Interest Rates Handcuff the Market

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might be stalled, and the stage could be set for a still-deeper recession. This possibility is the unknown factor that should give every investor pause as he considers entering the stock market now.

Merrill Lynch's chief market analyst, Robert Farrell, is worried about "the walking bankrupts"—large companies that are, in effect, insolvent but continue to stay in business because banks keep lending them money and rescheduling their loans in the hope that an upcoming economic recovery will give them new life. "A potential problem we face is that the majority of businessmen and bankers assumed that we would have a short recession and that the economy would soon improve," he observes. "Many businessmen are continuing to borrow, hoping that the economy will bail them out. The banks are sticking with these walking bankrupts for the same reason. And even the oil cartel made this assumption when it recently imposed production cutbacks."

The danger, according to Farrell, is that a prolonged recession, with the pessimism it can engender, might lead to a much more serious economic crisis. He recommends watching the behavior of financial stocks—bank stocks in particular—for signs that a weakening of the market is about to occur.

He has meanwhile become more positive on the market's short-term outlook, primarily because of the large amounts of cash on hand at many financial institutions. Pension funds, bank trust departments, and other large investors registered the biggest quarterly increase in cash holdings since 1978 in the first quarter. Such a buildup often precedes a market advance. "There's nothing to say cash holdings can't go higher if there are more fundamental problems to come, which may be the case," says Farrell. He thinks the market may temporarily advance soon, but warns that new lows could be reached later this year.

"If you are a cautious investor, the best play is buying high-quality bonds, keeping a piece in cash reserves, and investing only in conservative stocks," he says. "With this strategy you won't have to mastermind how the world is going to work out." He likes utility stocks and consumer stocks in particular right now, and continues to advise staying away from oil and high-technology companies.

Yardeni is even more cautious. "Cash is still king," he says, and conservative investors should stick with short-term money instruments, preferably Treasury bills, which are less risky than other cash-equivalent investments. For the more aggressive, he recommends government notes with five- to ten-year maturities. Bonds are still too risky. "In this environment," he adds, "I don't see any need to be too heroic." ■

ITALIAN ART NOW

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Letter From Spring Training/Marie Brenner

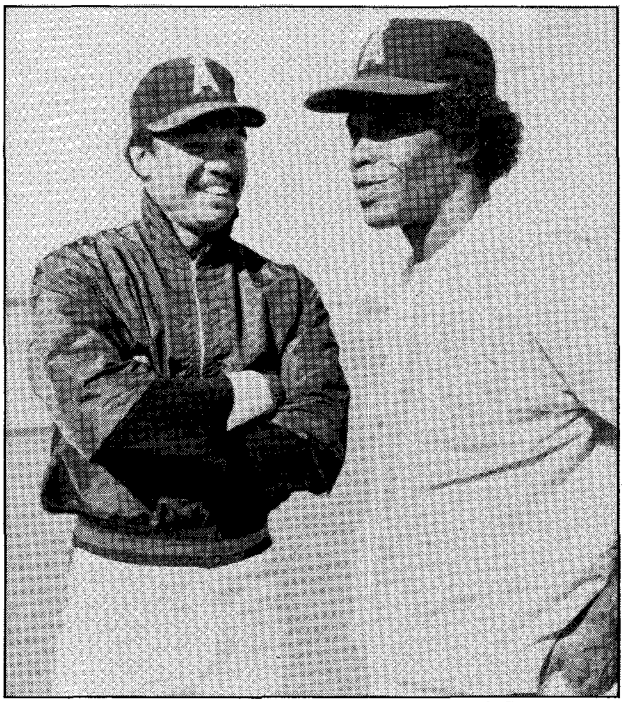
REGGIE REDUX

Exile in the Desert

THAT HE WAS STRUGGLING IN THE CAGE on a jewel of a day didn't do a lot to help his mood. The strain showed, as it always does, and the cluster of Palm Springs citizens who had gathered to watch their new celebrity hadn't learned yet what his New York family had had to learn over many hard seasons: When Reggie Jackson's face is cut with tension, he won't put on the show, say anything poetic or provocative; he won't transcend his private wars. Best to leave him to his moods.

But these desert dwellers had come to see him, not to witness the mercurial; they wanted the whole shebang. This was the first day of spring, the bougainvillea was turning color, the San Jacintos had their snow peaks, and here, *finally*, were the California Angels for one week of exhibition games scheduled under a glorious turquoise sky. Even Billy Martin was set to arrive. Rod Carew and Fred Lynn could smile—what was wrong with 44? And it was he they wanted, not "Mr. Carew" or Fred-the-shy. They wanted Reggie Jackson so much on this perfect day that they didn't notice he was grounding out in the batting cage, swearing at his pitcher and himself, until he stalked out, at last, in a furious state.

"Not now," he snapped, as the kids shoved their programs at him. "It's against the rules." Rod Carew turned around when he heard that one, his eyes wide with disbelief. "Do you see anybody else signing?," Reggie snarled. The kids retreated, puzzled. They had never had experience with the mechanism of a world-weary superstar dropped from Sodom into their midst. All they could do was stare as Reggie, not moving an inch, drew back into his zone of the sullen, his eyes fixed on a distant palm. He was removed, but not too removed to be able to listen to some talk from Fort Lauderdale and the Yankee camp. Reggie's response was subtle; his eyes narrowed, his smile was rueful. Hearing about Steinbrenner's latest threat to fire his manager, he had one thing to say: "Why would I care?" He turned his attention to his friend Rod Carew, and his spring struggles in the batting cage. A few moments passed. Then he turned. "How *are* the Yankees doing, anyway?" he asked, emerging from his black hole just enough to make him hesitate when a brave twelve-year-old approached. Would he sign it? And that moment, Rod Carew came out of the cage in time to comprehend the whole scene. "For God's sake, Reggie, go on and sign it," Carew said, sighing.



New best friends: *Reggie Jackson and Rod Carew.*

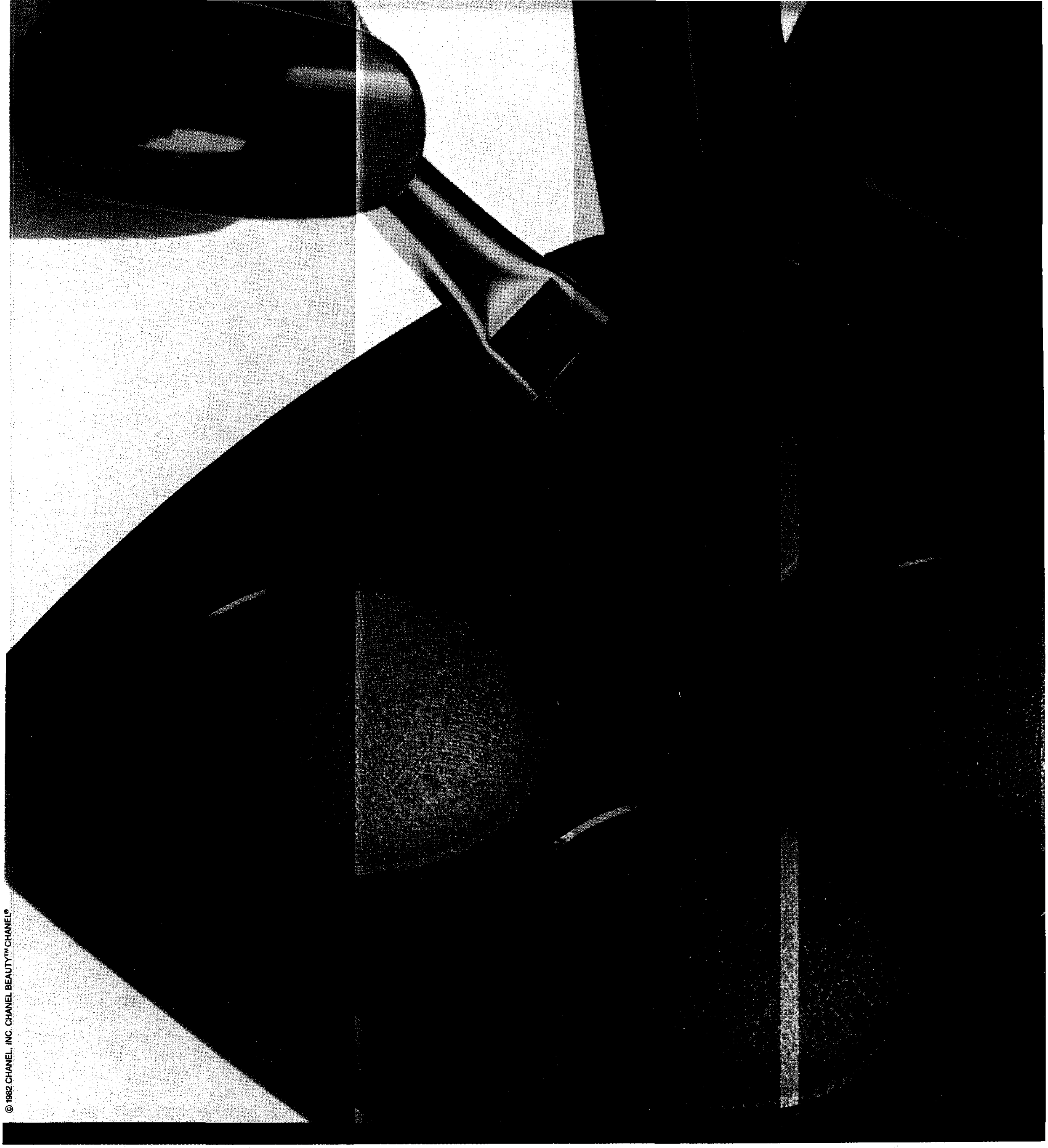
The desert neutralizes its dwellers: Sinatra, Agnew, Bob Hope, Kirk Douglas have all been soothed over the years by the vistas of sand and mountains, the crustiness of the heat. Somehow, over the next week, Palm Springs absorbed Reggie Jackson too. His arrival did not make page 1 of the *Desert Sun*—here was just another famous oddball. Nothing is taken too seriously in this oasis, yet everyone is affected by the atmosphere. The malaise is called "heat soak," or so we learned as the D.J.'s from KDES read their wire-service copy about the space shuttle. "Heat soak," they would say gravely, is how things change when exposed to long doses of the sun.

By midweek Reggie had changed, too, calmed. His father came to town. The proximity of Martinez Jackson has always calmed his son. Reggie was proud: He'd flown his dad down in his plane and installed him in the room next door at the Gene Autry Hotel. Gene Autry owns the California Angels, but he rarely comes around. No George this Gene, and that helped soothe Reggie, too. As did certain rituals of the season, the changing of the guard. On the day Billy Martin got to the ball park with his Oakland A's, word spread fast: Butch Hobson was going to the Yankees. The *Yankees*. Hobson was the good-hit, no-field third-baseman of the Boston Red Sox who had arrived with Rick Burleson and Fred Lynn as California Angels in a pair of controversial transactions.

So there Hobson was, looking dazed, in the desert clubhouse, an hour after he had heard he was on his way to Sodom. He didn't look happy about it. Butch Hobson was taking off his Angels uniform for the last time and seemed in another world, the hazy sphere that all exiles inhabit on hearing that it is again time to pack their bags. "Well, the Yankees are winners, I guess," he said. "Everybody says they have a lot of spirit. But I don't know. I have a lot to think about." He looked for a long, awful moment at the locker next to his, bulging with Angel gear. The locker belonged to his best friend, the "Rooster," Rick Burleson. "The Rooster and I have been together for about ten years now. It's hard to imagine playing on a team without him or without Fred Lynn," he said. That trio of exiles had been his security, even back when they were together at Fenway Park.

But this deportation was different, and that fact was so overwhelming that Hobson could concentrate only on the specifics of his next few days. There was his car to get rid of, and his condo in Brea, near the ball park; he had to think about his family and how they would adjust to the city. Hobson had just gotten off the phone with his wife. "Well, I'll stand behind you, Butch," she said on hearing they were being stationed in the Bronx. The pressure was already on him. In this hour, Hobson was formulating his position on the boss because, however stunned he was, he knew he would have to have a position to tell the writers by the time he got to Fort Lauderdale, the spring suburb of New York. This one was in process: "Steinbrenner is the kind of man who expects you to bust your tail"—Hobson's brow furrowed—"and if I get to loafin' I expect him to tell

Photograph by Tom Zimberoff/Sygma.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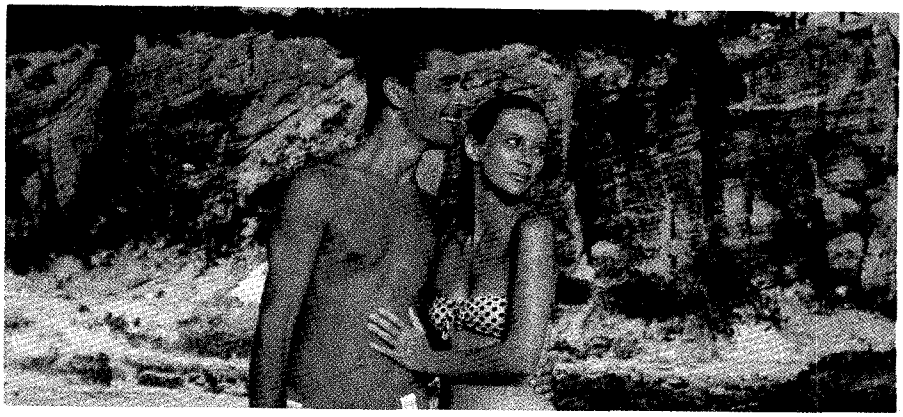
CHANEL BEAUTY

The news from Paris: Quadra Shadow. Audacious eye makeup in opulent colors. Imagine the possibilities.

LORD & TAYLOR, New York, Westchester

Don't just say Bermuda.



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P.S. . . . imagine suede soft enough for gloves, then picture it in bench-made Irish shoes. They're now in the Woman's Shop.

Madison Avenue at 45th Street, New York, N.Y. 10017

me. I guess I know he will." For a moment, Hobson's face puffed with proper machismo. Then he looked at the Rooster's locker, and his eyes clouded over, his features fell.

Outside, everyone was waiting for another Bronx exile to arrive, and he was late. Billy Martin, everybody was saying, was *always* late. "He can't take the bulls---," one of his coaches said. "He always shows up twenty minutes before the game." This day, Billy was right on schedule, and when he finally appeared, he was predictably unpleasant and contentious, giving everybody something good to take home. Like: "Everybody is saying that Davey Lopes will be the team leader this year." "Who is everybody?" "Well, er, sportswriters. . ." "S---. There's only one leader on this team and his name is *Martin.*" The mere mention of the New York Yankees sent Billy into a screaming fit. "They have nothing to do with me, and, believe me, I'm happy they have nothing to do with me." End of quote.

In contrast, his former nemesis was a study in serenity. No matter that Reggie was zero for eight in Palm Springs and that he couldn't see the balls. Now he was needed. Butch Hobson was waiting for him inside the clubhouse, dressed in faded jeans and looking teary, saying his last good-byes. Reggie embraced him. He told him to say hello to Cerone and Randolph and especially Goose and Tommy John. He gave him advice: which trainer was good, and that "the doctor is a really great guy." There was a timeless ritual about the exchange, an understanding of what Hobson was going through. He was even able to seize on the perfect symbol. "Don't worry about real estate, Butch," Reggie advised. "Tommy John will help you find a house. New York isn't as bad as all that. You'll see." That would have to pass as metaphor.

The Yankees were on his mind. "When I see Billy now, there is no anger. It's like you have a feeling of comradeship, like we've survived a war." Reggie uses that word a lot. "Tommy John and Goose," he said. "They're real survivors, too."

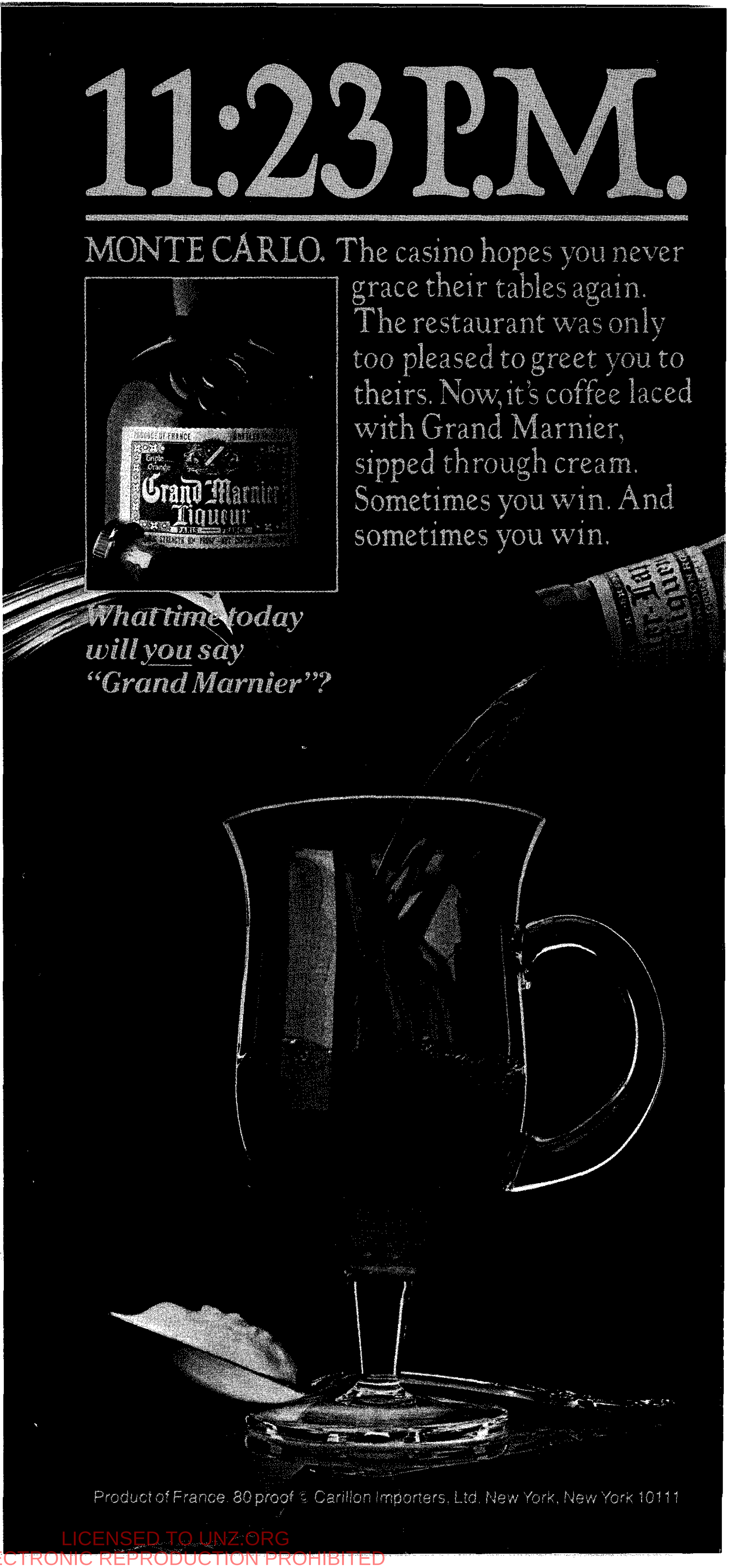
Reggie's survival came in his escape. He says he isn't bitter, but there are certain moments he regrets. Going late to spring training, for example. At the time, he had said that Steinbrenner had approved of his showing up a few days after everyone else. That turned out not to be true. "I would have shown up for spring training on time," Reggie says. "That's what I would do over, if I could; that was my mistake. I had told George that I was coming late, but he didn't approve of it, and I don't think he ever believed that I really would. So he was stunned when I came late. That was the beginning of the end." He'll miss his hangouts, he says, and the pretty girls, and something else. "All the service. They really cater to you in New York when you're a somebody."

But he's learned a lot from those days: not to shoot his mouth off and not to keep himself aloof. In his first days as a California Angel, Reggie made fast friends with Don Baylor, the team captain. His closest new friend is another baseball aristocrat, Rod Carew. They have dinner together often, Carew says, and talk about all the ways they can "psych up" the team. Their lockers are close to each other in the clubhouse, as are those of Don Baylor and Fred Lynn. None of them is bothered, they say, by all the attention the press has given Reggie. "Anyone who has inner peace," Carew explains, "would be able to view Reggie's chemistry as a positive thing. Wherever he goes, he'll always be the center of attention."

Carew knows something about inner peace. The Hebrew word "chai" (meaning health and long life) dangles from his neck. He relaxes by taking lyrical photographs of nature with his Nikon and a macro lens. A box of his latest shots is on the bench, and Reggie flips through it, admiring seascapes of Carmel, close-ups of hibiscuses, and skies as red as the Angels' seal. Reggie stares at an image of an azalea. He smiles. "I can take pictures as good as these," he says.

Springtime in the desert, a few moments before game time: In wanders Tommy Hall, a black player who used to be with the Reds. Reggie and Rod Carew hug him. Tommy Hall says, "Hey, Rod, I'm goin' up to your house to visit you in a couple of weeks." "S---, Tommy," Reggie chides. "They don't f--- around with niggers up in Anaheim Hills, where Carew lives. He's the only one they let live up there." Carew laughs a wonderful laugh. "Carew don't even have any mirrors in his house," Reggie says. "He don't want to see who he is when he looks into that glass." At last, in Palm Springs, Reggie Jackson has become one of the guys.

The folding chairs are set up outside on the first-base line. Jimmy Reese, who once played with Babe Ruth, sits there. Another chair is empty, waiting for Martinez Jackson to arrive. Reggie and Rod Carew wait there, too, as the announcer booms, "Please join Jerry Vale in singing the national anthem." Two thousand people are in the stands. "Is Jerry Vale in Palm Springs, too?," I ask. Carew turns and Reggie laughs. "It's a *record*." After the final cymbal clap, Reggie hesitates. "Tell everyone in New York something for me. Tell them: Thanks for everything." And with that he trots toward right field, far, far, almost as far out as the sign that says, PALM SPRINGS LITTLE LEAGUE. ■



11:23 P.M.

MONTE CARLO. The casino hopes you never grace their tables again. The restaurant was only too pleased to greet you to theirs. Now, it's coffee laced with Grand Marnier, sipped through cream. Sometimes you win. And sometimes you win.

What time today will you say "Grand Marnier"?

Product of France. 80 proof © Carillon Importers, Ltd. New York, New York 10111

On Madison Avenue/Bernice Kanner

THE SURREAL THING

Strange interludes: *Magnavox's spot catches the eye (left); commercials for Candie's and RC Cola create contrasting moods.*

Advertising's New Wave

THREE YEARS AGO, BON JOUR ACTION Jeans shook up television with a commercial so sinister-looking and frenetic that it virtually dared people to buy. A mean-looking man with crew-cut hair and slit-eyed sunglasses flexed an ominous glove and moaned the name "Bon Jour."

Today, Bon Jour has a new advertising look: the soft, boy-meets-girl, romantic kind, with accordion music rather than those electronic pulses that sounded like the phone left off the hook. "As I understand it, Bon Jour was desperate to overcome that slick-bag advertising," says Bill Backer, president of Backer & Spielvogel, the clothier's sometime agency. "Stores called up to cancel orders because the image was so bad. Sure, people remembered it, but they didn't want to be associated with it. Sales actually went down."

Bon Jour had taken a whack at "New Wave" advertising and struck out. But its failure didn't discourage others from trying the new style. Many learned from Bon Jour's mistakes, copying the fresh look and dumping the devilment. Avon went New Wave recently to make a quick splash with a new fragrance, and Breyer's did it to make its yogurt seem more hip. Magnavox uses the approach to sell its advanced video wares. Chanel and Lincoln-Mercury, which helped get the New Wave bandwagon rolling, have used it to spin romantic fantasies around their products. Diet Pepsi, RC Cola, Thom McAn boots, Candie's shoes, Camaro cars, and Sasson sportswear have all gone New Wave, too. Even London Fog, synonymous with rainwear for the over-55 set, has resorted to highly stylized, surreal graphics to sell its new line.

"New mood," as the industry also calls it, is a world of spacy advertising, of *2001* effects, of flying veils and gauzy gowns, of body silhouettes and bright-red lips pursed to fill a screen. The ads are not slices of life but images from it that hurtle on and then disappear before they can be absorbed. Cuts occur rapidly and when least expected, flashing by out of sync with the music. Bright, basic colors prevail, along with stark, simplistic shapes, eerie fog, bands of light, and optical illusions. The spots often look disjointed, and at the same time balletic. Few words are used—often half the copy of an ordinary slice-of-life spot—and maximal music blares, sometimes hard rock, often intense and moody, and almost always otherworldly. Commercials like these don't suggest warmth or human emotion. People don't laugh or even smile, except coyly.

The style is used more for one-shots than for whole campaigns, and the stories told are abstract rather than narrative. "The Diet Pepsi campaign is a string of visual images that are more evocative than literal," says Allen Rosenshine, president of BBDO, Pepsi's agency. It is print advertising translated to TV.

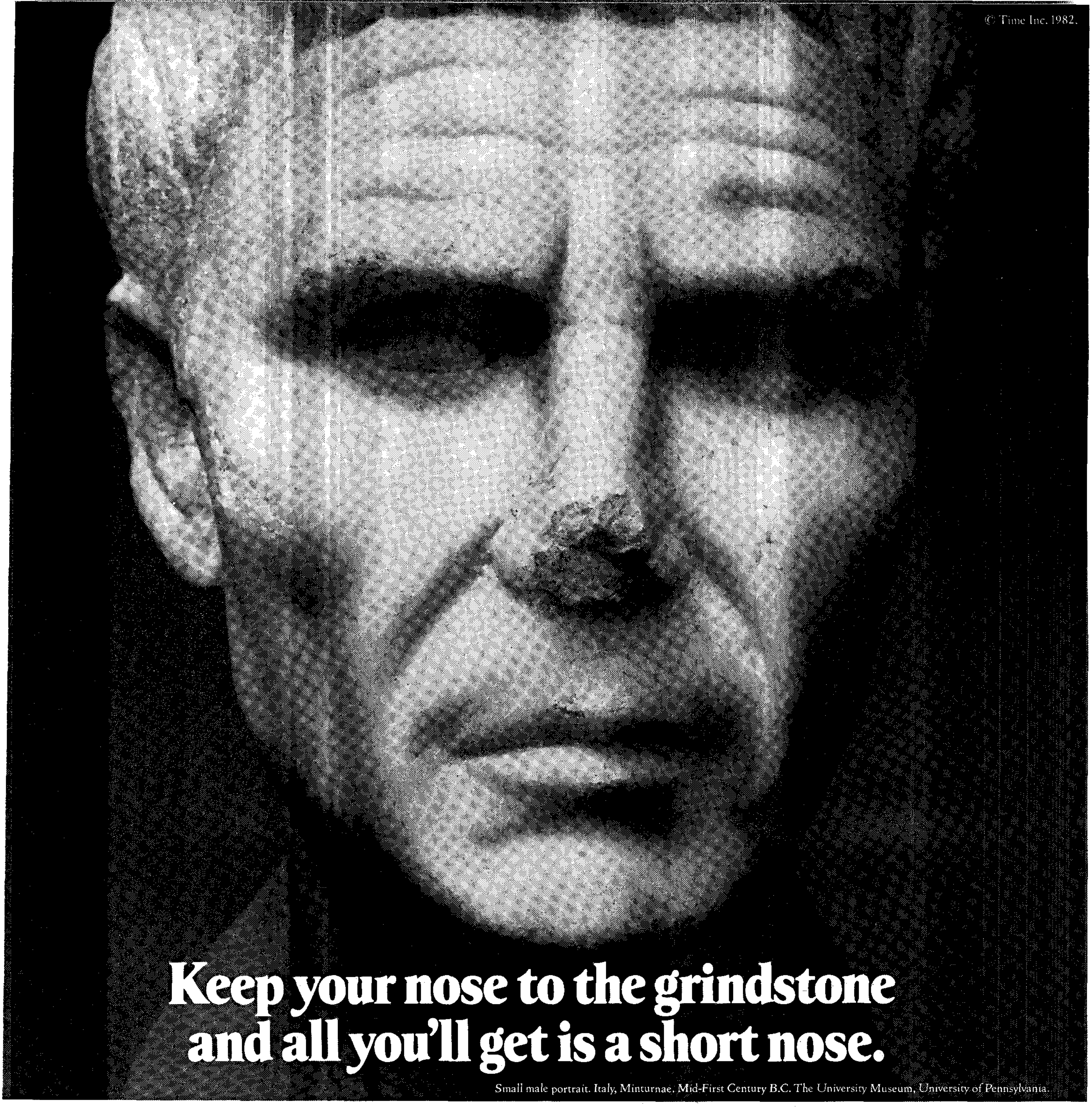
The new look isn't for everyone. Advertisers use it to build a product's image, not to talk up distinct advantages. "The technique tends to be salable when a client comes looking for something quite different or when advertising for the whole category looks the same," says Rosenshine. "I wouldn't use it to show how a Black & Decker saw works or to demonstrate the advantages of a razor's pivoting head, where the physical product performance is very important or very measurable." The technique is also often used when an account is in trouble.

Though New Wave has washed over products as diverse as cars and soda, it has not reached financial services or household products. "Yes, I think it could work for a hotel or a bank," says Norman Berry, creative director of Ogilvy & Mather, which gave RC Cola the look. "But if I were selling a Wasp gentleman of over 53 on a brokerage house, I'd probably avoid it. And I probably wouldn't use it to persuade a 35-year-old woman in Oshkosh to buy a laundry detergent." That is not an "image" product—nobody is judged by the laundry soap he keeps.

The new look has thus far been concentrated on TV, but startling New Wave print ads for Bombay gin recently popped up. They show specially constructed props—for instance, a green pocket calculator and martini glass, a purple dispatch case, and a yellow phone and fountain pen—strewn around the one real object: the gin bottle. The stylized and simplified props seem like pure icons of success and power; the realistically portrayed gin bottle stands out boldly among them. "Liquor people know the importance of fashion in advertising," says Bill Tragos, chairman of TBWA Advertising, Bombay's agency. "This was not a hard sell."

But more often than not, the sell *is* hard, says Berry. People within agencies have to be convinced that they're not getting art for art's sake, and clients, by nature cautious, take mincing little steps. " 'Are you certain it's not too loud, too modern?' they keep asking. 'Will people understand?' They want reassurance. Ad-makers slam research, but here it's the savior," Berry says. Adds John Ferrell, a creative director at Young & Rubicam, "Some advertisers fear that the look will dominate the product, or, more importantly, that viewers won't get it, that the message will go over their heads." In fact, the opposite is likely to happen, says Manny

© Time Inc. 1982.


Keep your nose to the grindstone and all you'll get is a short nose.

Small male portrait. Italy, Minturnae. Mid-First Century B.C. The University Museum, University of Pennsylvania.

Sure, success takes hard work. But hard work alone isn't enough.

To make it in business, you also need all the right moves.

You need a clear map of where you're heading, long range and short range.

You need all the smarts, guts, and ambition you can muster.

Ambition? You bet. It's finally out of the closet. At last you can be frank about your drive for success.

That's what the fast track is all about.

If *you're* running on the fast track, your business reading starts with FORTUNE.

For over 50 years, it's been the magazine of business success. It's the authority, the horse's mouth, the one to rely on when you *have* to be right.

In marketing, management, technology, the works...FORTUNE's where you get a vital couple of steps on the competition.

It's how to make it—and how to keep it.

So if you want to succeed with the fast-track people, put your advertising in FORTUNE.

FORTUNE
How to succeed.

ICELANDAIR.
NOW MORE THAN
EVER YOUR
BEST VALUE TO
EUROPE.

LUXEMBOURG
$449
ROUNDTRIP
FROM NEW YORK

PARIS
$521
ROUNDTRIP
FROM NEW YORK

FRANKFURT
$499
ROUNDTRIP
FROM NEW YORK

All Apex Fares, April 1–May 14, 1982. 7-90 day stay (7-60 days Luxembourg). Stopovers permitted in both directions. 14 day advance purchase required. Seats limited. Icelandair to Luxembourg. Luxair or Crossair connecting service to other destinations.

ALSO LOW COST ROUNDTRIP SERVICE TO:
ZURICH $539
NICE $624
AMSTERDAM $499

■ Confirmed reservation. ■ Free wine with dinner, cognac after.
■ Bargain Stopover Tours of Iceland and Luxembourg, including fantastic duty-free shopping.
■ Bargain car rentals from $99/week in Luxembourg.

Purchase tickets in U.S. All fares subject to change and government approval. See your travel agent or call 757-8585 in NYC for Icelandair reservations.

ICELANDAIR
NOW MORE THAN EVER YOUR BEST VALUE TO EUROPE

Perez, also of Young & Rubicam. "Show someone a pyramid in a snowfield instead of in a desert and he'll pay attention." Ferrell and Perez together conceived the dazzling and well-known Lincoln-Mercury commercials.

That campaign began when Ford management "realized that the traditional things just weren't working, that Lincoln-Mercury needed a new image to replace that of large, comfortable, ten-miles-per-gallon cars," says Ferrell. Ford bought New Wave only after its chairman—who had spent years in Europe, where the style originated—gave the go-ahead. "All the way, we bucked this imaginary rule book," says Perez. "Car advertising has been so formularized that everything from the way you light the car to how long it has to be shown—eight seconds—is pre-ordained. We said that with these commercials people would actually see bits and pieces of the car for 50 seconds or so. That caused quite a stir."

More than the unorthodox look unnerves advertisers; they must shoot nearly blind. New Wave virtually sweeps away a storyboard. Says Perez, "Often there's very little to show advertisers, who mainly like to buy the board. These spots, more than any others, come to life in the hands of the directors and producers." The look is expensive to execute, too, sometimes double what a slice-of-life spot would cost. There are all these scenes, each a major setup, and every effect is a special one. Shoots that usually take two days suddenly take four. The Lincoln-Mercury spots incurred other unplanned expenses: The car that was supposed to arise from the ocean failed to—twice. Ultimately, the agency lashed a car to a submarine, but two lost automobiles still lie somewhere off Malibu.

The new look looks good, but does it work? It didn't for Bon Jour; it does for London Fog and RC Cola. The Lincoln-Mercury spots enticed people into showrooms, but because of the slump in car sales, Lincoln-Mercury has now added a nuts-and-bolts, old-wave, two-year-warranty commercial.

Candie's International's New Wave pitch may be the biggest success story. In 1979, Candie's sold about $4-million worth of inexpensive high-fashion shoes. Today it spends that much on advertising alone, and expects to take in seventeen times as much. The current Candie's commercial features a tousled blonde who looks somewhat like Deborah Harry, tossing on rumpled sheets. The clock reads 7:59; the blonde stares at it, disgusted. The lens bobs to her roommate, rummaging through the closet for her Candie's. The blonde fishes for her pair under the bed. A male guest bangs on the bathroom door. The blonde comes out, surlily pushing his arm away. The camera points at a coffee cup on the wide-planked floor. The girls exercise, stretching sensually. A Dalmatian wanders in. The man opens the refrigerator. It is empty and strangely lit. Light fills the room. All the while, hard-driving music blares. A raspy-voiced singer goes on about having neither money nor a fancy home, just Candie's.

The commercial ruffled some feathers at network clearance departments, causing ever-so-slightly-different versions to air, says Grace Kent Sage, whose agency made the spot. "N.B.C. let it go as submitted, A.B.C. wouldn't accept a bed toss and a scene shot through a woman's legs, and C.B.S. wanted all signs of sexiness out, including the young man. We decided that was too much. We're not running on C.B.S."

The new look first broke in Europe a decade ago. The directors who shot it there are mostly the same ones imported to shoot it here. But the style has roots in America too. In the seventies, Levi Strauss took a first step toward New Wave when its sportswear propelled itself down futuristic streets, says Len Sugarman, executive creative director of Foote, Cone & Belding, Levi's agency.

Chanel followed with a sensual, Helmut Newton–ish study of shapes. A beautiful woman stretches beside an azure pool. An Adonis plunges in and emerges, his body framing hers. A voice chants, "I am made of blue sky and golden light, and I will feel this way forever."

The rash of New Wave commercials, the latest craze in advertising creativity, recalls the sudden popularity of Alka-Seltzer-type humor twelve years back—and, later, of computer animation, and of expressionless (and hilarious) characters, as seen in Federal Express ads. But some predict it is a fad that will not last. "It's all very impulse," says Bill Backer. "This year's New Wave will become next year's old wave. It's very in now, but in eighteen months it will be very out." The style already has a dated look, adds Sugarman. "The European directors who started it all aren't doing it there anymore."

Overuse and the resulting misuse could hasten the style's demise. "People will try for surface attention and use it just to use it, without necessarily having a sound reason," says Jerry Siano, creative director of NW Ayer. "They'll all try to be different in the same way and will end up looking alike." More likely, the look will join others in the creative director's tool chest. Predicts Tragos, "You'll always be able to call it up as a style, like nostalgia."

For all the talk, there's little new about New Wave, adds Rosenshine. "It is just a reawakened appreciation of the oldest theory in advertising, that a picture is worth a thousand words." ■

INTELLIGENCER

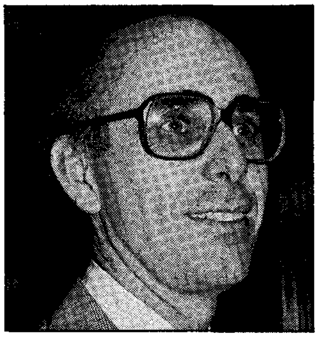
McGuire May Leave Police

WITH MAYOR KOCH SETTING his sights on Albany, top law-enforcement officials are wondering who'll succeed Robert McGuire as police commissioner.

McGuire has told friends that he is thinking about resuming the lucrative law practice that he gave up when he took office.

If the mayor wins the gubernatorial race, McGuire probably will make his move soon after. Koch could appoint McGuire's successor before City Council President Carol Bellamy became mayor, in January—and Ken Conboy, 43, a deputy police commissioner, is said to be a front-runner.

A former assistant district attorney on rackets cases, Conboy has two advantages: He's close to Koch and has a reputation as an innovator in police work.


McGuire: *Who'll walk his beat?*

The other name being mentioned for the top police job is Philip Michael, 41, the city finance commissioner and a former deputy police commissioner.

Nancy Reagan's Fashion Secret

NANCY REAGAN MAY BE wearing "secondhand gowns and old hand-me-downs," as she trilled recently at a Washington press dinner, but she's quietly called in one of her favorite designers to help keep up her chic look.

Sources said that the First Lady flew up to New York ahead of the president on the couple's recent visit and summoned Adolfo to her hotel for a fitting.

"I surmise that she had him come to her because she's tired of all the ruckus about her fashion," a source close to her told *New York.*

True to her song, she didn't order a single new frock. "Two navy-blue skirts we made for her last year were a little uneven on the hem," explained Adolfo.

Arts Chief: Rich Education

THOUGH FEDERAL FUNDS for the arts are being slashed, nearly $300,000 is being budgeted this year for what critics claim is the "instant education" of Frank Hodsoll, recently appointed chairman of the National Endowment for the Arts.

Hodsoll, a lawyer and former White House aide, is scheduled to crisscross the nation to conduct a series of closed-door seminars on topics ranging from museums (in Chicago) to visual arts (in Los Angeles).

With at least fourteen meetings on his list, and the participants—who'll journey from all over the country—each getting a $150 living allowance plus their air fare, the endowment puts the total cost at $260,000.

The purpose of the get-togethers?

"To design federal efforts in the arts," according to the endowment, which is inviting a mix of artists, academics, corporate officers, and arts managers.

But a participant at a seminar in Philadelphia said, "The whole thing was designed to give Frank Hodsoll a lot of education."

Tower Too Skinny for Neighborhood's Health?

THE LOW-RISE LEXINGTON Avenue block between 94th and 95th Streets may be losing a brownstone and gaining the narrowest "sliver" tower in the city, a toothpick-style condominium that would be 287 feet high—and just 18 feet wide.

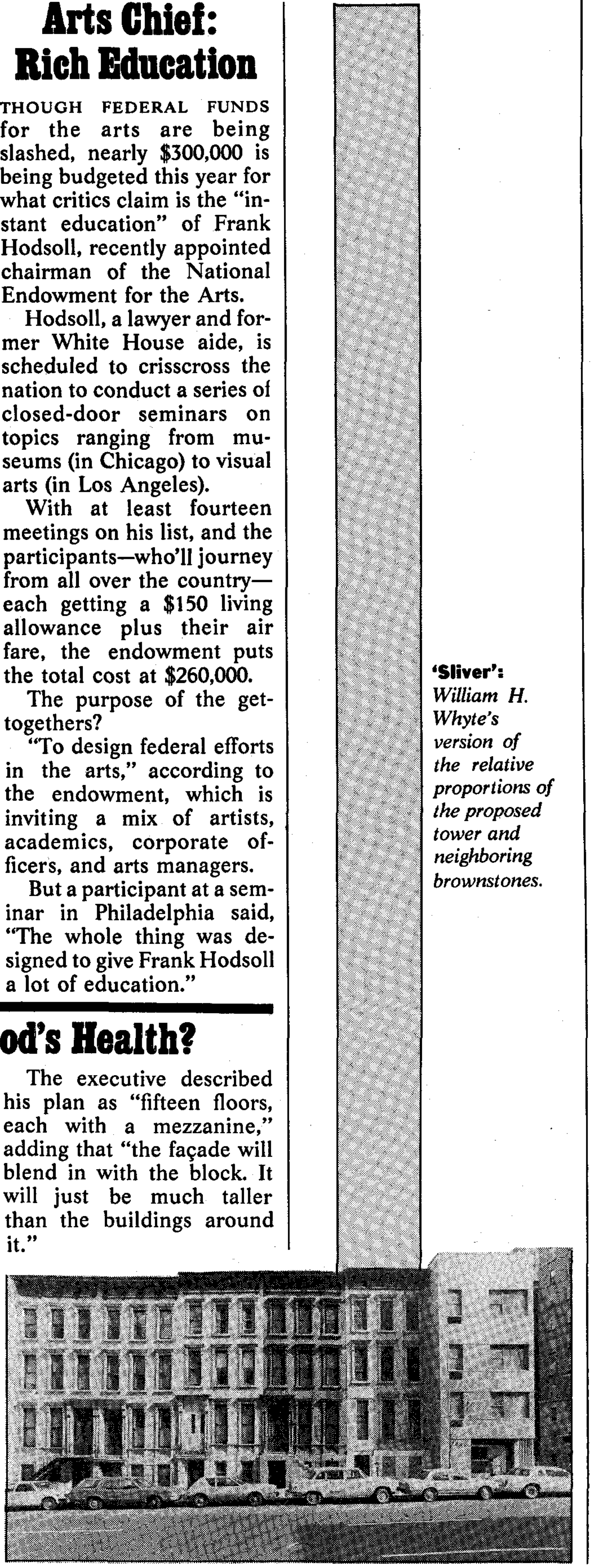
The Empyrean, as planned by Spages Construction, will reach the typical height of a 34-story building and rest on a base thinner by about four feet than the slivers now sprouting elsewhere in town.

"This is the sliver to end all slivers," declared William H. "Holly" Whyte, the urban-affairs specialist and author who lives near the site. "It's so outrageous that I don't see how they can go through with it."

The local block association is sending City Hall letters saying that "if a strong wind doesn't topple [the sliver], it will create a vortex [wind condition] which will affect the neighborhood."

However, Spages's president, Philip Spages, said he doesn't anticipate any problems, since his project doesn't require any special zoning dispensation.

The executive described his plan as "fifteen floors, each with a mezzanine," adding that "the façade will blend in with the block. It will just be much taller than the buildings around it."


'Sliver': *William H. Whyte's version of the relative proportions of the proposed tower and neighboring brownstones.*

BY SHARON CHURCHER

Photographs: top, Fred McDarrah; bottom, William H. Whyte.

Bacall: All Is Not Welch

RAQUEL WELCH WAS A smash when she temporarily took the lead in *Woman of the Year* last December—and Lauren Bacall hasn't forgotten.

"When we first started the show, [Bacall] was very specific that she was not interested in publicity, and she's done nothing since a few initial interviews," said a source close to the production. "Yet she was greatly displeased when Miss Welch got extraordinary media attention, and she isn't speaking to the show's press agent."

The press agent, Broadway veteran Merle Debuskey, said he's an admirer of Bacall's, but he's found "normal channels of communication" closed. "She doesn't want to be called, and when you go backstage her door is closed," a source added.

What to do? Welch may be returning to the production in July, but Bacall will be the lead when *Woman of the Year* goes on tour next January. So to keep her in the public eye, the management has persuaded her to hire her own press agent.

Bacall: *Silent treatment.*

He's Sheldon Roskin, who's presumably accustomed to prickly temperaments, since his agency's stable includes Frank Sinatra. *New York* asked him to put some questions to Bacall, but at press time had not yet heard from the star.

Contractor: Sheikhy Business?

Gaudy Arabia: *Al-Fassi, wife.*

A DEFENSE AND MEDICAL contractor that derives profits from Saudi Arabia allegedly acted as liaison with workmen at the Beverly Hills mansion that Saudi sheikh Mohammed al-Fassi decked with nude statues. Sources said that New York Representative Ben Rosenthal plans to raise charges this week that the Los Angeles–based Whittaker Corporation also helped the sheikh negotiate a $500,000 loan and arranged kenneling for his 50 dogs.

While the congressman's information is apparently based on testimony given to the Securities and Exchange Commission, attorney Marvin Mitchelson, who is suing al-Fassi on behalf of the sheikh's estranged wife, has come across a "status report" in which a lawyer for the al-Fassi family told Whittaker it was costing about $8,000 a month to care for the dogs. The report added that "it would require approximately $350,000" to clear up debts and other matters for the sheikh, his father, and a company the pair owns. The lawyer insists he wasn't asking Whittaker to pay this.

Rosenthal said he wants to know about Saudi ties to the company, because of its defense work. Sources said he may also study whether the S.E.C., which dropped an earlier probe into Whittaker, has adequately investigated whether the company's supposed favors violated a law that makes it an offense to bribe foreign officials to obtain business.

Whittaker president Joseph Alibrandi said that all the charges against his company are "pure, unadulterated hogwash." He said all he did was recommend a bank to help with the loan and a law firm to assist with the contracting.

'Jimmy Dean''s Unsung Angels

MORE THAN ROBERT Altman's pride was involved last week when *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* closed: Sources now reveal that the director himself raised $204,000 during rehearsals when backers discovered that the original producers had defaulted on expected investments.

The play's general partners, Joseph Clapsaddle and Joel Brykman, put just over $50,000 into the project; the rest of their checks proved to be "insufficiently funded," said one insider.

Clapsaddle insisted that many of the investors he'd lined up with Brykman changed their minds about the play, leaving the pair $170,000 short. The checks didn't really "bounce": "It was just that there were transfers of moneys from one account to another."

Jimmy Dean's other major backers, Dan Fisher and Jack Lawrence, provided the balance of the $850,000 needed to launch the play. It's not known whether any of the money Altman raised was his own, but it's unlikely any of the investments will be recovered.

Media Notes From All Over

Oui MAGAZINE HAS TOSSED out its publisher, Jim Goode, just two and a half months after hiring the former *Penthouse* editorial chief. Goode had said he aimed to return the girlie magazine to the type of "younger *Playboy*" image that it had before it was acquired by Laurant Publishing in 1981. *Oui*'s April issue carried a feature on tax evasion and a column by investigative reporter Jeff Stein on the murder of four churchwomen in El Salvador. A *Oui* executive explained why Goode was ousted: "He wanted to put out an *Esquire*. We want a *People* magazine with sex." . . . *The Atlantic*'s Mort Zuckerman has bought his first-ever puppy. Its name: Stockman, "in appreciation, of course," said the real-estate and magazine tycoon. Zuckerman explained that circulation and advertising have spurted since *The Atlantic*'s December article on David Stockman. Stockman, added Zuckerman (referring to the eight-week-old Labrador rather than the man), "represents a trickle-down theory that really works." The Reagan administration's Stockman will be formally notified of his namesake when the pooch is housebroken.

The Atlantic
THE EDUCATION OF DAVID STOCKMAN

Media adviser: *Stockman and his inspiration.*

Photographs: top, John Barr/Gamma-Liaison; left, Martha Swope; bottom, Steve Liss/Gamma-Liaison.

The National Interest/Michael Kramer

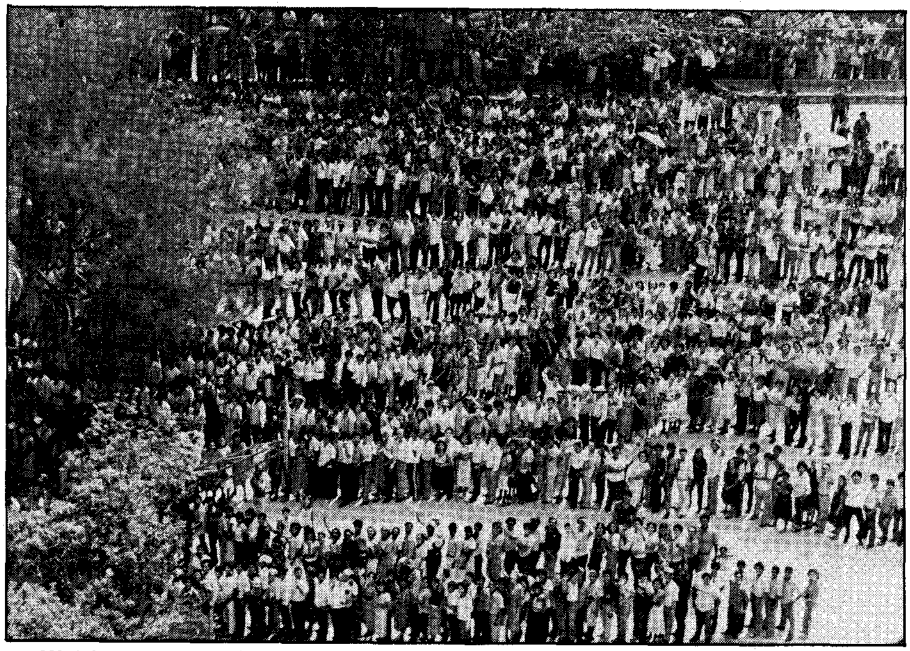
EL SALVADOR SPEAKS—NOW WHAT?

A Lesson From MacArthur

ARTURO CRUZ WAS A FOUNDER OF THE Nicaraguan revolution. He was president of the Banco Central de Nicaragua, a member of the ruling junta, and, for a time, Nicaragua's ambassador to the United States. Cruz broke with the Sandinista regime late last year when the government cracked down on the Nicaraguan press and jailed the country's most influential businessmen. He was especially upset when the promised elections—a key to the pluralist democracy the Sandinistas *said* they wanted—were put off until 1985. Cruz is considered a particularly thoughtful analyst of Central American affairs, "an absolute straight shooter," says an American ambassador, and he is positively joyous about the elections that *did* come off in El Salvador last week.

"It was just fantastic," says Cruz. "A repudiation of violence, a 'No' to the guerrillas and a 'No' to Marxism. Salvador apparently doesn't want to replicate the Nicaraguan experience, which is clearly heading to a totalitarian state." He adds, "Like everyone who thinks, I am not happy that the right-wing parties did so well, but to be honest, their big showing is the clearest proof that, above all, the people in Salvador don't want Marxism."

Unfortunately, while Cruz's euphoria at the million-plus-voter turnout on March 28 mirrors that of almost every observer, his pessimism about the future is also shared by those close to the situation. "The extreme left will make even more serious efforts militarily," says Cruz. "They've lost a lot of whatever moral authority they could command from sympathetic foreigners, given the elections, but they are not really interested in elections at all. Revolution is a religion for them. They are, in this sense, religious fanatics who have their own concept of liberation. And in order to liberate the people, it is, in their eyes, okay to destroy them. They're obsessed with the idea that they have the real recipe to make the cake, and any amount of violence is okay with them. The ends justify the means. So while I of course favor talks and negotiations with them, and while there may well be negotiations, they will be fighting at the same time no matter what they say. They will fight because that is what they know how to do, and they will continue to fight no matter who finally makes up the government in Salvador."



Waiting to vote: *The turnout topped 90 percent in El Salvador's election last week.*

Who *will* govern in El Salvador? As this is written, the question is still open. The five political parties to the right of President José Napoleón Duarte's Christian Democrats together captured nearly 60 percent of the vote on March 28. In theory, then, they can combine to control the constituent assembly and thereby select an interim president.

But the United States is an actor of consequence in the Salvadoran drama, and the rightist parties may have to make room for the Christian Democrats as a price for continued American military and economic aid.

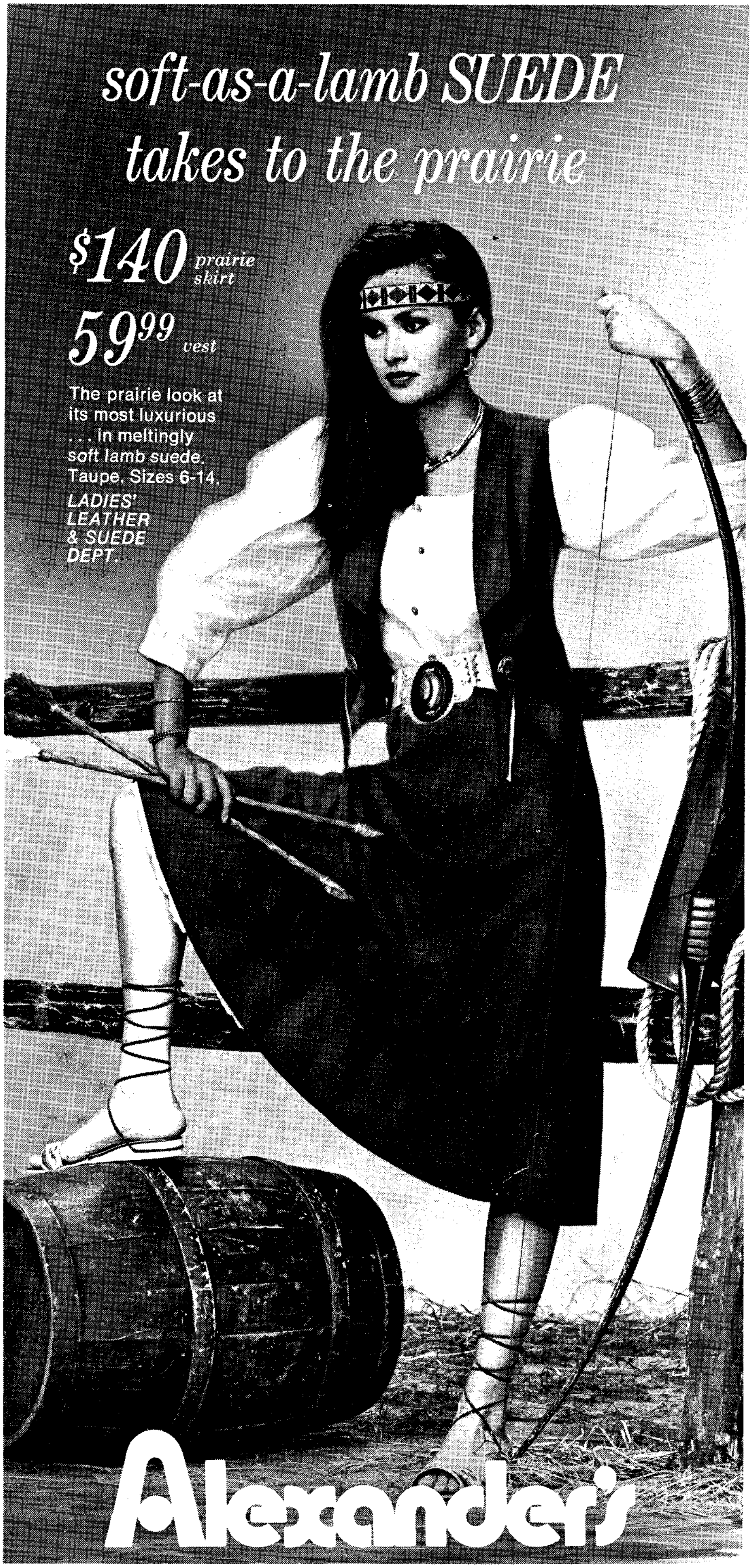
America's public position is "hands off." But, in fact, the U.S. ambassador, Deane Hinton, is privately working hard to preserve a role for the Christian Democrats. Duarte himself may have to forgo any further governmental role—he is that despised by his opponents—but his party may well emerge in a coalition government. It is even possible that without Duarte the Christian Democrats could emerge with the upper hand by combining with one of the less extreme right-wing parties.

Another scenario could find the Christian Democrats (possibly even with Duarte himself as the C.D.s' representative) involved in a three- or four-way junta that would negate the necessity of an interim president.

"The key point," says a senior State Department official, "is that we absolutely must find a place for the Christian Democrats. If we don't—and even if we can keep Roberto d'Aubuisson from becoming president—it will be highly unlikely that the Congress will continue American aid. The only other way to calm Congress would be to get some very specific guarantees that a government that excluded the Christian Democrats would nevertheless pledge to continue their reforms, something that will be extremely hard to do, since most of those parties are on record as favoring the rollback of the Duarte reforms. But that's what it will take, or, in Hinton's words, if America can't get those assurances, then the United States 'won't be able to play.' "

And even if the United States supported a Salvadoran government that *wasn't* willing to continue the Duarte program—that is, if the Congress could somehow be persuaded to go along with the administration—such a policy would almost surely meet with strong opposition from America's allies. "The Western Europeans have stayed with us on Salvador only because of the Christian Democrats," says a former American ambassador to Nicaragua. "Without the Christian Democrats' moderating influence—and this might be true no matter what kind of guarantees about reforms we can get from a government that didn't take in the C.D.'s—the Western Europeans will probably break with us. Then we'll be left in the position of being perceived as just supporting

Photograph by James Nachtwey/Black Star.


soft-as-a-lamb SUEDE
takes to the prairie
$140 prairie skirt
59.99 vest
The prairie look at its most luxurious . . . in meltingly soft lamb suede. Taupe. Sizes 6-14.
LADIES' LEATHER & SUEDE DEPT.
Alexander's

another Latin-American dictatorship."

The Western Europeans wouldn't be alone. Venezuela, which along with Mexico has kept the Central American economy alive through the sale of cheap oil to its neighbors, has already announced that a move away from the Duarte policies will result in a termination of preferred oil prices for Salvador. Venezuela is apparently willing to continue its oil arrangement even if the Christian Democrats are not represented in a new government, but, again, the sticking point will be the promise—or failure to promise—to continue the Duarte reforms.

The one Duarte policy that Venezuela—and everyone else—is most concerned about involves land reform. One of the problems with land reform—particularly for American audiences—is that the mere mention of the subject can cause instant MEGO (for My Eyes Glaze Over) or a paranoid fear that somehow it's all just a Communist plot. In fact, land ownership is perhaps the single most important issue determining governmental stability worldwide.

Roy Prosterman is a law professor at the University of Washington who has conducted fieldwork in land reform around the globe. "The landless peasantry," says Prosterman, "have provided the rank-and-file support for most of the major twentieth-century revolutions—in Mexico, Russia, China, and Vietnam."

Land reform isn't "just a liberal issue," says Prosterman. "Douglas MacArthur understood this and inaugurated land reform for Japan—and MacArthur was hardly a liberal.

"Most important, though, is what happens *after* land reform. Some in the State Department told MacArthur that land reform would only anger the former landlords and 'Communize' the peasantry. But the results were exactly the opposite. The nascent Communist movement in the countryside was destroyed, and the small family farmers voted solidly for the ruling party.

"In many totalitarian states, though, where land reform simply means that the formerly landless peasants are forced into collectives, the whole idea is betrayed, and development and production fail. In Russia, for instance, the per-acre wheat yields on collective and state farms are exceeded by about 60 percent by the small—and few in number—privately owned farms.

"Cuba's experience," says Prosterman, "has been even worse, so bad that now over 75 percent of all Cuba's foodstuffs have to be imported."

The lesson is obvious: Land ownership and private enterprise provide the incentive necessary for production, "and that's why Duarte's program has been so important," says Prosterman. "And, too, that's one of the main reasons so many people, and obviously a lot of the peasants, voted. They like the way the ystem has been changing, and even hough things have slowed lately, largely because Duarte has been opposed in pursuing his program by the military, he direction gives encouragement."

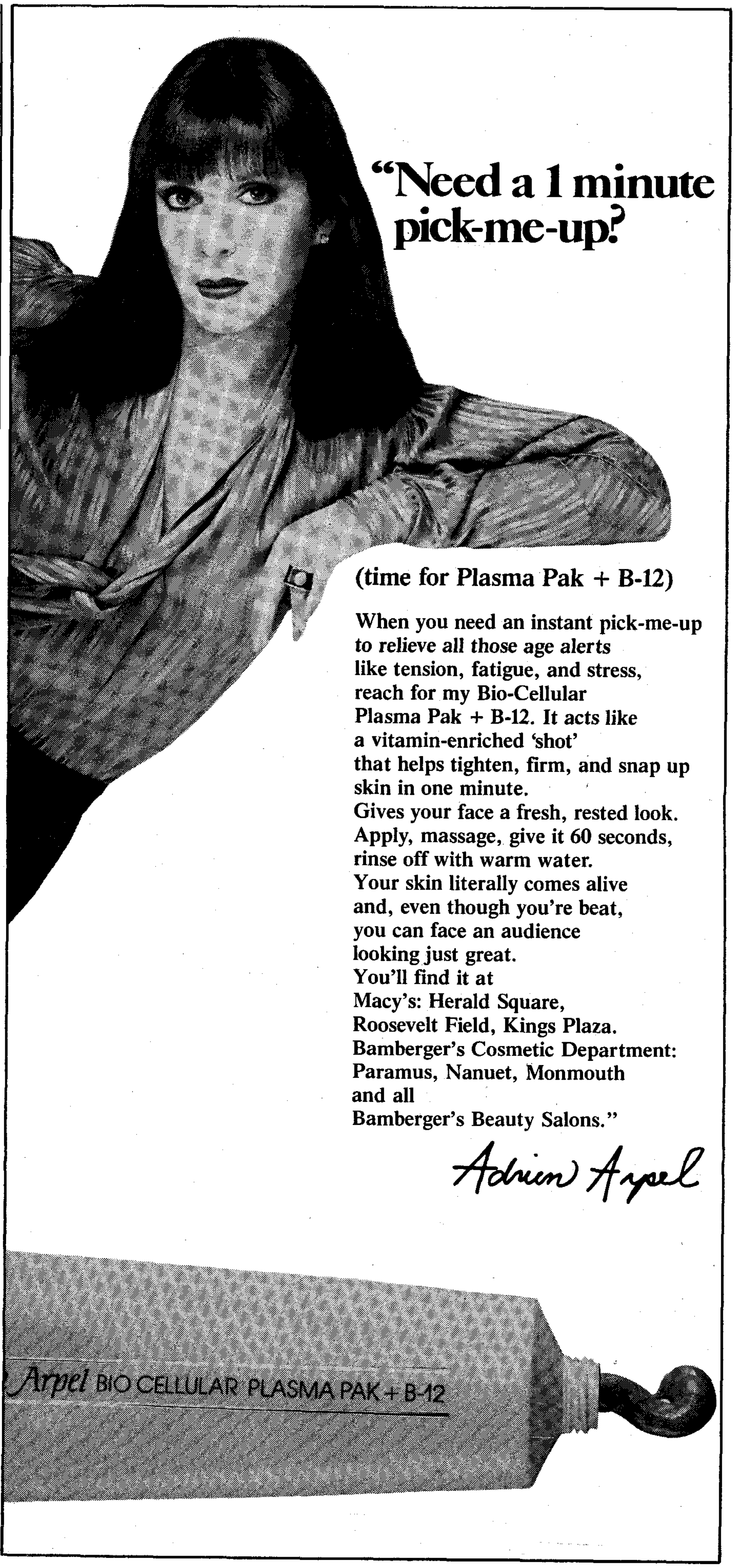
At the beginning of 1980, says Pros-erman, El Salvador had "the highest atio of landless families to total popula-ion of any country in Latin America. This wasn't a little problem. Landlessness has been an historic source of unrest in El Salvador. As many as 30,000 lives were lost in 1932 when he government put down a Communist-ed peasant uprising—and this was at a ime when the country's total population was only 1.5 million. And in recent years t has been the peasantry that has provided the greatest number of revolutionaries in El Salvador.

"Against all odds," says Prosterman, 'the Duarte-led junta has carried out one of the most extensive land reforms ever in Latin America. Meanwhile, one of the real weaknesses of the appeal of the revolutionary left to the peasantry in El Salvador has been its readiness to espouse, from the start, collectivized agriculture rather than maintaining at least a pretense of support for land ownership by individual families.

"The political success of the Duarte reforms is evident. The same leftist groups that brought 100,000 people into the streets of San Salvador to protest in January of 1980—most of them landless peasants trucked in from the countryside—could muster only about 2,000 on May 1, after the land reforms were proclaimed."

At various times, President Reagan has expressed his understanding of the importance of the Duarte reforms. A year ago, the president said, "With regard to the reforms . . . the land reform, the creating of farms for the former tenants and all—we support all that." And just last week, Reagan said that a new government that turned away from the Duarte land reforms would create "great difficulty" for the United States.

"It's not easy for Ronald Reagan to champion land reform," says a White House aide. "Especially when the Republican right wing thinks it's all Communistic. But land reform is, literally, the only thing that's keeping Salvador from going Communist, from having the peasants join the left in a big way. If Salvador abandons the reforms, we may as well pack up and come home. So we have to insist on that—and that's why the Christian Democrats are so important. They're the only ones who really understand how vital it is. If land reform is done away with, then Bob White [America's former ambassador to El Salvador] will be proven right: El Salvador will be lost within a year." ■


"Need a 1 minute pick-me-up?

(time for Plasma Pak + B-12)

When you need an instant pick-me-up
to relieve all those age alerts
like tension, fatigue, and stress,
reach for my Bio-Cellular
Plasma Pak + B-12. It acts like
a vitamin-enriched 'shot'
that helps tighten, firm, and snap up
skin in one minute.
Gives your face a fresh, rested look.
Apply, massage, give it 60 seconds,
rinse off with warm water.
Your skin literally comes alive
and, even though you're beat,
you can face an audience
looking just great.
You'll find it at
Macy's: Herald Square,
Roosevelt Field, Kings Plaza.
Bamberger's Cosmetic Department:
Paramus, Nanuet, Monmouth
and all
Bamberger's Beauty Salons."

Adrien Arpel

IN AND AROUND TOWN

By Ruth Gilbert

April 5 through 14

S	M	T	W	T	F	S
	5	6	7	8	9	10
11	12	13	14			

Live From Altoona, a revue covering music of the twenties, thirties, and forties, brightens the stage at Once Upon a Stove Monday through Thursday at 7:45 P.M. Legendary saloon singer Bobby Short is back again at the Cafe Carlyle through June 26. And the Bronx Zoo celebrates the arrival of warm weather and Eastertide with its Great Egg Event, all day long April 9 through 14.

Trouble in the Tropics

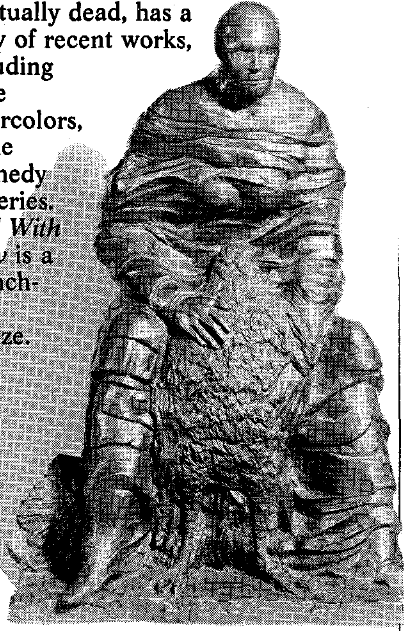
Naseer El-Kadi tries to console Ron Faber (thumb in mouth) in this scene from Fernando Arrabal's *The Extravagant Triumph of Jesus Christ, Karl Marx and William Shakespeare.* The satiric drama is set in a tropical country whose dictator fears (with good reason) assassination. Now at INTAR.

Dances by Duncan

The great Pennsylvania Ballet, having survived its recent financial and organizational turmoil, performs at the Brooklyn Academy of Music April 6 through 11. Annabelle Gamson (left) dances two works by Isadora Duncan as part of a celebration of women choreographers.

Heavy Metal

Leonard Baskin, known for his massive, brooding sculptures of the spiritually dead, has a show of recent works, including some watercolors, at the Kennedy Galleries. *Sibyl With Crow* is a 33-inch-high bronze.

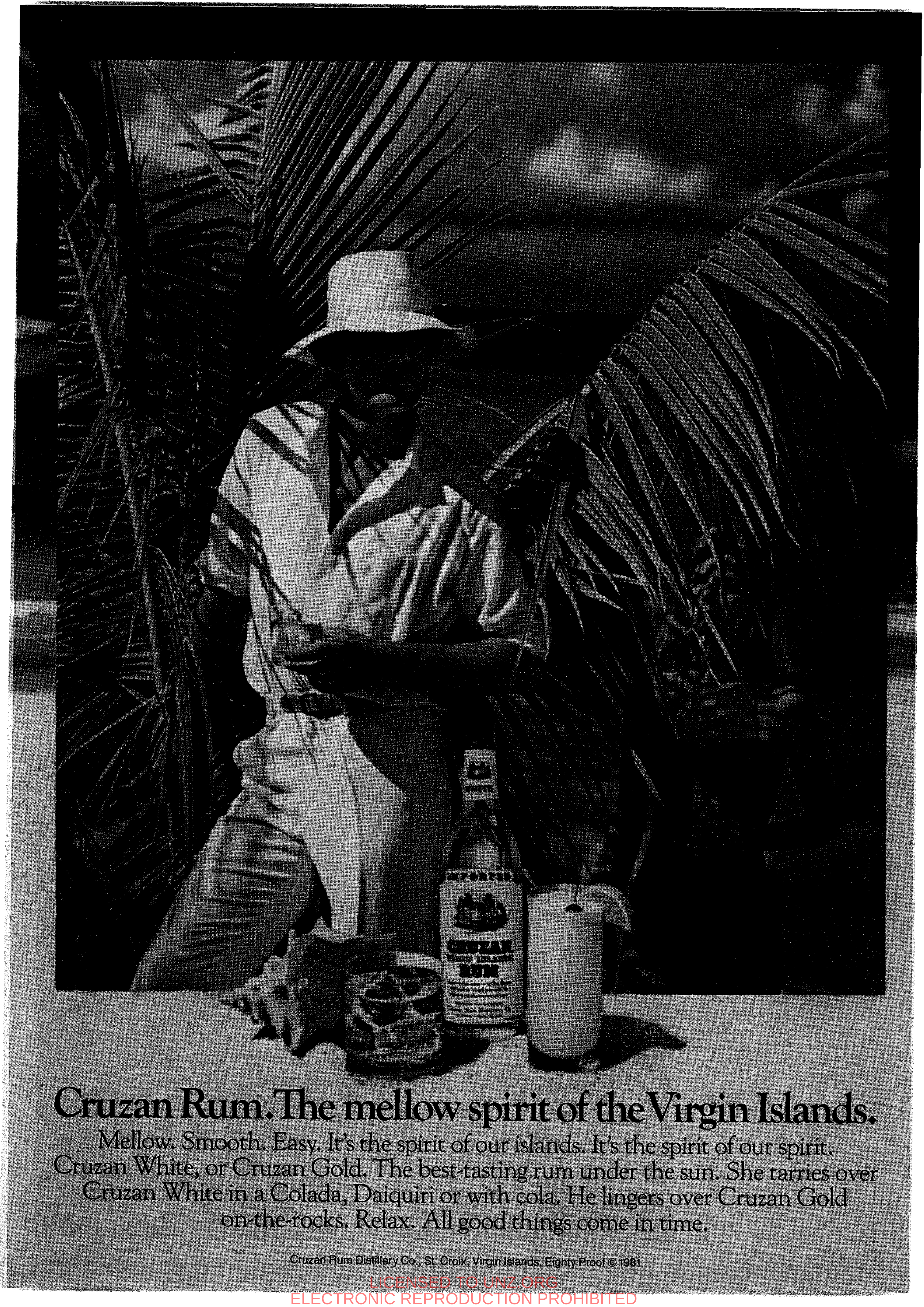


Guy Talk

If you've never seen *The Male Animal,* an extremely amusing 1942 film based on the long-running Broadway play by James Thurber and Elliott Nugent, catch it in your own home April 10 at 8 P.M. on Channel 5. Henry Fonda (in the bathrobe), Olivia de Havilland, and Jack Carson star.

LAUGH!

Singer-comedian Michael Owen was such a success last time around at Caroline's, Chelsea's newest big-time club, that's he's returned for another engagement, performing at 11 P.M. every Friday and Saturday through May 1.



Cruzan Rum. The mellow spirit of the Virgin Islands.

Mellow. Smooth. Easy. It's the spirit of our islands. It's the spirit of our spirit. Cruzan White, or Cruzan Gold. The best-tasting rum under the sun. She tarries over Cruzan White in a Colada, Daiquiri or with cola. He lingers over Cruzan Gold on-the-rocks. Relax. All good things come in time.

Cruzan Rum Distillery Co., St. Croix, Virgin Islands, Eighty Proof © 1981

Home Is Where The Office Is

By Theodore Pettus

AT EXACTLY 7:15 THE STACCATO VOICE OF WINS "all news, all the time" bursts forth from the clock-radio next to Fred and Nancy Van Vranken's bed. There are massive delays on the Lexington Avenue I.R.T., and heavy rain is expected. Almost mechanically, the Van Vrankens slip into a well-rehearsed routine designed to get two professionals to work no later than nine o'clock.

Wearing his robe, Fred ambles toward the kitchen to make coffee. He's thinking about a series of difficult phone calls he has to make as soon as he gets to his office. He remembers he has a lunch date with the chief executive officer of a Fortune 500 company.

7:40: After a leisurely shower, Fred begins to dress. He picks out a white shirt and a pin-striped Paul Stuart suit, hardly a radical choice for a financier whose name is familiar to many important people on Wall Street.

8:10: At the breakfast table, Fred dives into the *Wall Street Journal.* He's concerned about what rising interest rates may mean for Rapid Circuit Corporation, one of the companies he has an interest in. Nancy dashes in and out of the kitchen. She's misplaced her briefcase; she thinks her wristwatch may be broken; she wonders if she left her umbrella at the private school where she teaches sixth-to-ninth-grade science. Her coffee is untouched and cold.

8:25: Fred pours his third cup of coffee and turns his attention to the New York *Times* while Nancy sprints to the front door.

The clock over the stove now says 8:55. The *Times* has been devoured, and now Fred is in a hurry, too. He straightens his

ENTREPRENEUR

FRED VAN VRANKEN

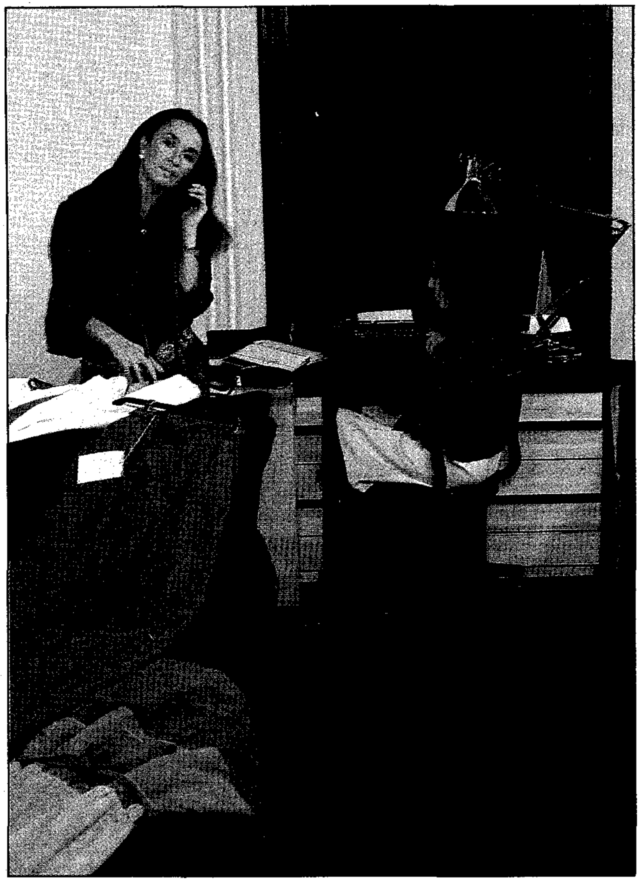
Instead of the usual restaurant meeting, Van Vranken (center) prefers to have clients and business associates come to his midtown townhouse. "My dining room and garden provide a terrific atmosphere for relaxed, low-key discussions," he says. "There are no security problems here. It's a very efficient way to deal with people. And my wife happens to be a first-rate corporate chef."

Photographed by S. Karin Epstein/Camera 5.

tie, pats the dog, puts the dishes in the sink, and begins his own commute. He walks through the living room, up a short flight of stairs, past his bedroom, and down the hall to a room that belonged to his daughter before she went off to college. At precisely 9 A.M. Fred Van Vranken is behind his desk talking business with Citibank.

Today, in New York and across the country, an increasing number of living rooms, bedrooms, dens, and maid's rooms also function as headquarters for successful "corporate graduates"—individuals who have chosen to practice at home the skills they learned in corporations. Many of these men and women are not only happier than they have ever been in their lives but are earning more money than they did working for someone else.

The idea of going into business for oneself is a familiar enough facet of the American dream. Most people consider it at least once in their working lives, if only for a few minutes. It may be triggered by exasperation over office politics, the suspicion that one could earn significantly more money, or frustration at being unable to sell a good idea to a recalcitrant boss. It may be something as common and infuriating as a bone-crushing morning on the Lexington Avenue express. But how many people would dare trade a successful career in an office overlooking the Statue of Liberty for an iffy one in a bedroom at home?



FASHION BUYER

VICKI ROSS

"There are times when the isolation can drive you bonkers. You start talking to yourself, out loud. But I'll never go to work in an office again. Much too confining. Besides, how could I make this kind of money working for a company? And still get to Europe regularly? And still have my afternoons free?"

"I was bored silly," says Van Vranken, former senior partner and syndicate manager for Smith Barney, Harris Upham, an old-line brokerage firm. "I was surrounded by English antiques and leather furniture, making more money than I had ever dreamed at a relatively early age, and still I was not very happy. I had become an administrator, not a doer. I was growing tired of committee decision-making. I wanted more flexibility, more independence."

Van Vranken, 46, looks a little ridiculous in his powder-blue office, surrounded by stuffed animals. One wonders if he doesn't hanker for Smith Barney's Chippendale. But from his daughter's bedroom, on the second floor of his East Sixties brownstone, he now conducts his business as owner of or partner in no fewer than five corporations (including several electronics firms and an oil-exploration company) located in New York and around the country.

'THE OFFICE STRUCTURE STARTED TO DRIVE ME UP THE wall," remembers Vicki Ross. "I'd be behind my desk at nine sharp. At 10:30 I'd go out into the market. I'd be back at the desk at 4:30. At six I'd put on my coat and head for home. That was my life, every single day, five days a week. Hor-ri-ble!"

Ross began dreaming of breaking away while she was working for Hudson-Blair, a resident buying service for out-of-town women's stores. "I just had the feeling I could use my time more productively and maybe even make more money. I love to work hard, when there is work to do. But on slow days I'd rather be out shopping, or arranging for a dinner party at home, or doing something I enjoy."

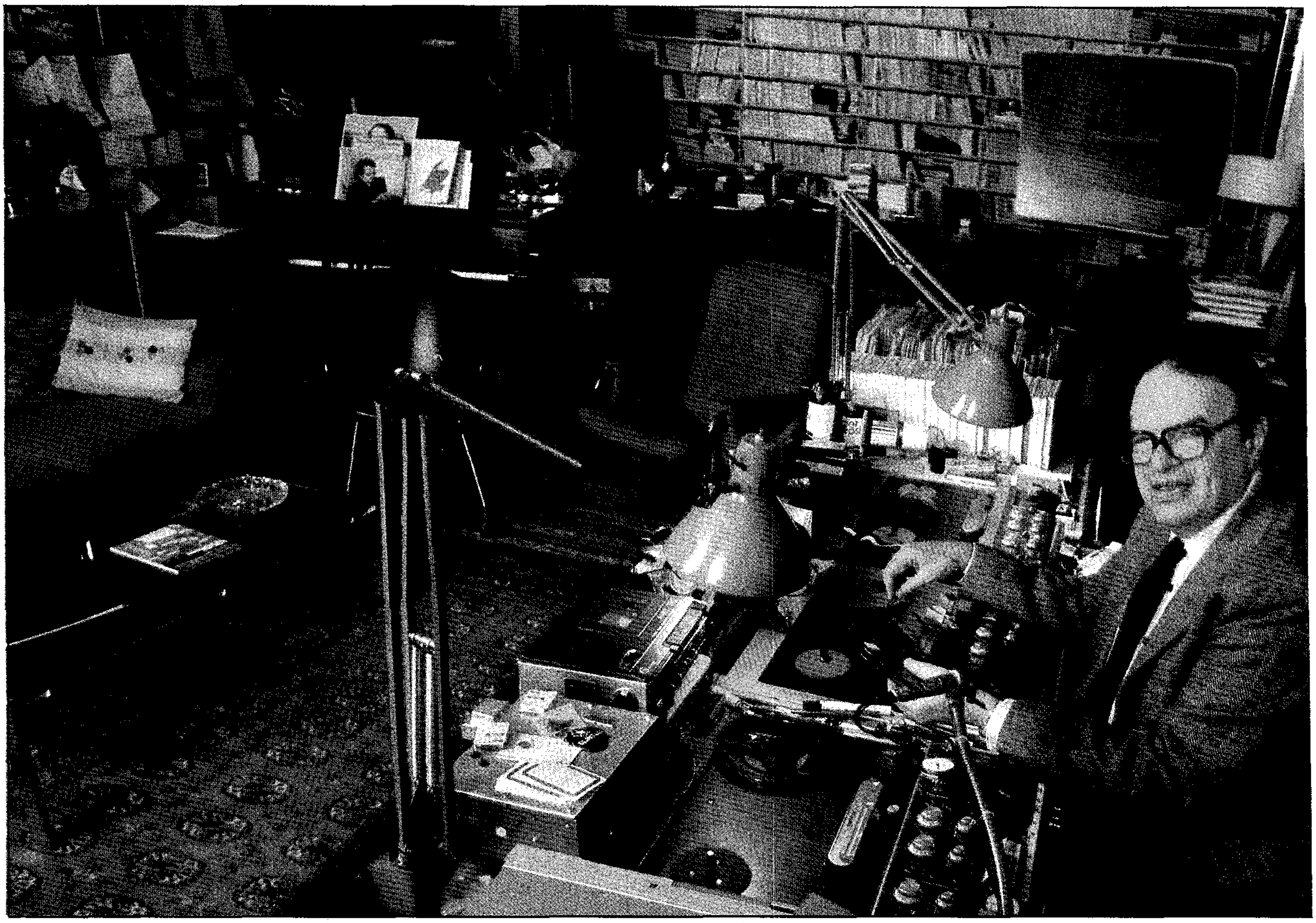
Ross, 38 and single, is the chairman of the board of Vicki Ross, Ltd., a resident buying service with headquarters in her elegant one-bedroom apartment, on East 38th Street, not far from the fashion market. Her clients are 35 out-of-town high-fashion specialty stores, including I. Magnin. She helps these merchants negotiate the treacherous New York buying market. Ross has two full-time employees, who work at a cluttered desk only inches from Ross's bed. The sound of ringing telephones and sporadic typing filters into the living room, which, on occasion, serves as a showroom for small manufacturers and as a meeting room for clients.

Vicki Ross relishes being above the usual rag-trade atmosphere, but early on she discovered there are some painful drawbacks. "There are times when the isolation can drive you bonkers. You start talking to yourself. Out loud. That's when I get on the phone and arrange lunches with people in the business, or just friends."

POLITICAL MEDIA CONSULTANT TONY SCHWARTZ has been a living-room corporation for more than 30 years, ever since he left Wexton, an advertising agency he had helped found. "This working-at-home thing is definitely a very special kind of freedom," he says, pacing back and forth in his sprawling recording studio, which also happens to be his living room. "A long time ago, back when I was making radio commercials, I started thinking of my work as serious play. A hobby that pays, you might say. It quickly became clear to me that I couldn't work in someone else's tradition. I wanted to explore the real possibilities of sound recording. I wanted to pick my own clients. I wanted to do things my way."

Schwartz, who is 58 years old, is best known for his political work. His "Daisy" commercial, the TV spot that featured a little girl and a mushroom cloud, helped L.B.J. annihilate Barry Goldwater in 1964. Since then he has done campaigns for Jimmy Carter, Ted Kennedy, and dozens of other senators, congressmen, and corporate clients.

"Oh, sure, there are all kinds of problems that crop up in this way of life," Schwartz observes. "Immediately after I began, a sense of loneliness would creep over me from time to time. Luckily, all sorts of interesting people eventually began to drop in. People like Marshall McLuhan, Ben Shahn,



Ted Carpenter. But then this caused my wife to get upset. She felt my business, with all these people coming and going, interfered with our home life. She said her privacy was being invaded.” Schwartz’s home-office is a converted Pentecostal church just off Tenth Avenue in the West Fifties. The door leading from the former nave into the kitchen and bedrooms beyond is rarely open to visitors.

‘MORGAN GUARANTY TRUST WAS A SAFE HARBOR in the mid-seventies,” remembers Kirkpatrick MacDonald, referring to his last salaried job, six years ago. “Like in most companies, if you’re a good boy you get a bonus once a year. Well, I wanted the opportunity to get a bonus every day! And I hated the politics.”

MacDonald was hungry and frustrated, but frightened by his dreams of independence. The infamous new-business-failure rate—about three out of five go under in the first few years—was daunting. He knew that his training was a powerful advantage for a fledgling investment banker, but he lacked self-assurance. So before giving notice to the bank, he attended an est seminar.

“There is no question that est gave me the confidence to go out on my own. It let me get control of those things standing between me and success.” Immediately upon returning, MacDonald began a series of in-depth interviews to seek the advice of other corporate graduates. He was determined to avoid as many mistakes as possible.

Since leaving Morgan, 41-year-old MacDonald has been helping Europeans invest in U.S. real estate. He has a large stable of corporations and individuals in Western Europe who believe American properties offer unusual growth opportunities. His business takes him abroad every two months, sometimes for several weeks at a stretch.

“Now that I look back on it, I guess I always knew I’d someday have my own business. But, at that time, I was climbing the walls. I discovered that I wasn’t the kind of animal that could wait years to become a Morgan Guaranty senior vice-president. I wanted to take direct responsibility for what I did.”

MacDonald interrupts himself to read a message chattering in from Germany on the telex, then suddenly bolts out his door on West 78th Street to grab a free space for his double-parked car outside the living-room window. Yes, he can afford a garage, but he loves the visible savings.

“But it’s not all peaches ’n’ cream operating out of home,” MacDonald continues. “You’re suddenly the doorman in your office building. United Parcel Service, the Con Ed meter reader, and the plumber are old pals.” MacDonald remembers more than one occasion when he was struggling to close a difficult deal and some domestic crisis erupted. “You’re talking to a skeptical banker in Los Angeles when suddenly the washing machine in the basement begins vomiting suds. People in offices don’t exactly understand. You’ve got to be very calm. Very diplomatic.”

BACK IN THE LATE SIXTIES, THE MANAGEMENT OF White Weld and Company, a respected Wall Street brokerage firm, found itself being pestered by an employee who held some radical, if not dangerous, ideas. The man’s name was Don McShane, a bachelor in his twenties. He was fascinated by the possibility that the price of gold would no longer be fixed at $35 an ounce. When that became fact, he struggled to interest his employer and clients in the possibilities that lay ahead.

“They just couldn’t see it,” McShane says. “They were simply more comfortable recommending General Motors. It became clear to me that if I was going to follow my gut instincts, I would have to go it alone.”

McShane’s decision was agonizing and frightening. At the same time, a girl friend was pressuring him to get married.

In 1970, Don McShane rejected financial security and

MEDIA CONSULTANT

TONY SCHWARTZ

"This working-at-home thing is definitely a very special kind of freedom," says Schwartz in his sprawling recording studio, which happens to be his living room. "A hobby that pays, you might say. I take a vacation every twenty minutes. Can you imagine that happening in some Park Avenue office?"

matrimony and established his own investment-advisory business. His desk was his coffee table. When gold hit $197 an ounce in 1974 his trusting clients were treated to sizable rewards that turned out to be just the beginning of the ride. And bachelor McShane was already firmly wedded to the concept of working at home.

"But make no mistake about it," McShane, now 41, advises soberly. "The first few years were goddamn tough. After all the hoopla of leaving, people congratulating you on your nerve, you suddenly realize you are really *alone*. A dripping faucet can drive you crazy."

LIKE ANY OTHER CHOSEN WAY OF LIFE, WORKING AT home involves many trade-offs. Corporate graduates tend to agonize over their ability to attract business and make enough money just to get by. But the sudden isolation presents many with problems that they had completely failed to anticipate. Most share an initial sense of loneliness, of being out of touch with others. The lost camaraderie with fellow professionals ready to listen and share ideas often fuels self-doubt and even paranoia. And the sudden silence of an apartment at midday proves disturbing to professional men and women accustomed to the electric atmosphere of a bustling office with its ringing phones, chattering typewriters, gossip, and intrigue.

"You've got to have a circle of trusted listeners," Kirk MacDonald says, "people to bounce ideas off of. Criticize, listen, advise." Interestingly, MacDonald's circle is composed chiefly of other independents. He finds fellow independents are wonderfully honest because they have learned that cheap flattery leads only to expensive trouble.

Fred Van Vranken finds that lunches are the most effective antidote to this isolation. Instead of the usual restaurant meetings, he prefers to have clients and business associates come to his midtown townhouse. "My dining room and garden provide a terrific atmosphere for relaxed, low-key discussions. There are no security problems here. It's a very efficient way to deal with people. The final result is that I never feel cut off. And my wife, Nancy, happens to be a first-class corporate chef."

Architect Peter Wheelwright, 32, was accustomed to having regular lunches with others in his profession when he was employed by Tod Williams and Associates. But not anymore. And he prefers it that way. "I wanted to withdraw from the architecture scene. I found my work got dry. I was spending more time with ideas about architecture than with architecture itself." When Wheelwright set up shop in his spacious loft in the Wall Street area, he found that his full-time and part-time employees offered him all the camaraderie he needed.

"I quickly discovered that I had to reach out to the outside world," recalls venture capitalist Peter Sweetser in his living room, overlooking Central Park West. "If you aren't careful, you can lose perspective. What is just an okay idea becomes a great idea because you've kept it to yourself too long."

Sweetser, an eight-year Citibank veteran, took his experience in big-time commercial lending and put it to work for smaller companies. "I never have clients up here; I always see them in their offices." Sweetser pauses as an eight-year-old girl wanders into the living room. "Have you met my assistant?"

Most independents find that they listen to the radio during much of the day. It seems to fill a void. Vicki Ross checks in on cable-TV news from time to time. Peter Sweetser jogs in Central Park when things are slow. Don McShane often retreats to his kitchen to concoct a gourmet dish.

All independent corporate graduates must contend with the various misconceptions held by outsiders. To many cynics the very idea of working at home smacks of the late-sixties dropout mentality—*Whole Earth Catalogue* types eager to escape to a purer, more noble life. But even the veiled suggestion that this might be true raises the hackles on any independent.

"Oh, yeah, I get that BS from time to time," one blurts out. "Those people are either jealous, threatened, or scared to death. Most of them have never taken a real risk in their lives. Take them away from the corporate tit and they are finished. I've never met anyone out on his own who wasn't working twice as hard as they were under the umbrella."

In the corporate world, the very idea of work seems to be tied to the concept of "the office." Many people derive a large percentage of their identity from their affiliation with their employers. When you say you're a senior vice-president at Ogilvy & Mather, people nod. When you explain that you run a market-research business next to the piano in your living room, the throat clears and a tone of compassion enters the listener's voice. "Hmmm. How interesting. Well, who were you with before?"

"A lot of people were convinced I was out of work," confesses 51-year-old film producer Fred Cammann, former co-director of Compton Advertising's art department. "Understandable. Some days the only people I see are dog walkers, old ladies, nannies, and unemployed contemporaries. I mean, who else gets to pick up his dry cleaning at ten? When things are slow I sometimes have to ask myself, 'Am I real?' "

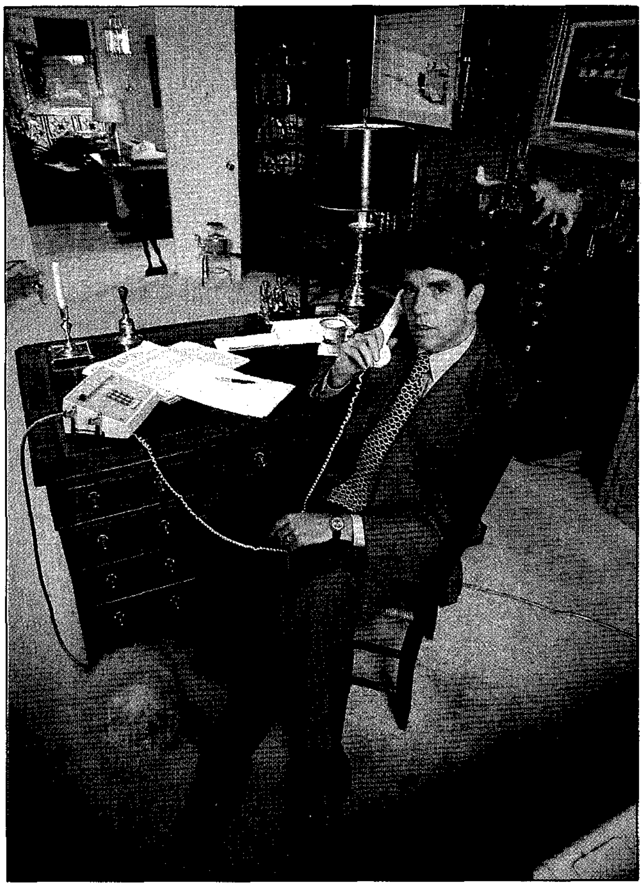
Yes, Cammann is real. He now earns a living in partnership with his wife doing what he once hired others to do—produce and direct films and TV commercials. From an efficient office in his East 91st Street duplex, Cammann serves a wide variety of clients, including Procter & Gamble, the Department of Defense, and B. Altman & Company.

"I have to admit, I was initially concerned about the idea of having my office at home," Kirk MacDonald remembers. "It didn't matter so much to my European clients—they are quite used to the idea over there. But here, I wasn't sure. So for a while I considered some space on Fifth Avenue. I quickly learned, however, that my business did not depend on a

INVESTMENT ADVISER

DON MCSHANE

"The first few years were goddamn tough," says McShane. "After all the hoopla of leaving, people congratulating you on your nerve, you suddenly realize you are really alone. When I left White Weld, I often had to hunt for a quarter to buy a hot dog." McShane now makes $800,000 a year working out of an apartment that would put the most well-appointed offices on Wall Street to shame.



façade—that in fact my home was actually a *better* place to do business. With the huge time differences involved, I'm always available during regular European business hours. I'm not saying I'm dressed, mind you, but I'm available."

WHEN YOUR HOME IS YOUR OFFICE IT IS FREquently impossible to separate the business and personal spheres of your life. Customers can and do call at all hours of the night, infuriating spouses and lovers. Privacy can be violated in a thousand ways. "Major problems have a way of cropping up just when I've decided to go to the bathroom," one exasperated woman revealed. Many living-room executives describe a kind of psychological adjustment that must be made. "When my workday begins, my living room becomes an office in the Seagram Building or somewhere."

The very concept of a workday also changes. With corporate headquarters sometimes inches from the pillow, corporate graduates tend always to be drifting in and out of work. Many make their best efforts in the early hours of the morning. Instead of lying in bed stewing over some pressing problem, they get up and go at it then and there. Conversely, some, but not all, feel no guilt when they decide to head off to the movies or the racetrack in the middle of the afternoon.

Vacations and weekends for the self-employed either don't exist at all or are transformed in such a way that they really deserve other names. Saturdays and Sundays are often the only days left free for doing the paperwork usually handled by those invisible people in corporate back rooms. And because most independents put in twelve-hour-plus workdays, the weekend is simply not enough time to unwind. The rare vacation is invariably marred by an inability to let loose. With no one to cover the bases, vacationing corporate graduates sleep like the villains in old Westerns, one eye shut, the other open to protect their flanks. Planned weekends and vacations have a way of self-destructing with alarming predictability. As a result, most independents find they must embrace any free time when it comes their way. Long weekends in Europe or the Caribbean planned the night before departure are not at all uncommon.

Lack of experience and lack of capital are the two biggest causes of new-business failures, but today's independent corporate graduates are uniquely positioned to defend themselves against both of these. Instead of launching into totally unfamiliar territory, these men and women are practicing skills they have learned and perfected at an employer's expense. And their success on the corporate level has given them the confidence and understanding essential for a new venture. In many cases their previous job has also provided them with their initial client list.

Of course, there are many built-in financial rewards in having your office at home. The most obvious is freedom from the outrageous expense of Manhattan office space, a saving of some $12,000 to $25,000 a year. But the tax saving is awesome, too. C.P.A. Zev Friedman, of Friedman & Wolff, Inc., tells his corporate-graduate clients that they are entitled to special benefits. "Many expenses which are ordinarily personal in nature may be deducted as business expenses," he says. Renters can deduct part of their monthly check based on the percentage of the apartment used for their business. Homeowners can depreciate a portion of their home furnishings and office equipment. Business telephone charges, electric bills, cleaning services, even gardening bills can be deductions. Independents are also eligible for Keogh retirement plans, which allow them to shelter up to $15,000 a year, or even more under certain circumstances. IRA accounts offer another $2,000 shelter.

These and other tax breaks can leave an independent with more take-home pay than a similarly rewarded counterpart employed by a company. And because most independents are selling a service, they are not crippled by having to carry expensive inventory. In addition, the constraints of work space force them to minimize unnecessary hiring, a major contributor to early bankruptcy.

NEVERTHELESS, CONCERN OVER EARNINGS IS *the* TERrifying and constant anxiety that threatens to destroy a dream and a way of life. This is especially true in the early days, when corporate graduates must not only finance a fledgling business but also replace their lost earnings. Worries over cash flow seem to eat away at self-confidence and at the same time provide a powerful impetus to succeed. All independents confess to a certain nostalgia for the days when they would automatically receive that regular paycheck. At the same time, however, they take delicious pride in their self-made rewards.

"Immediately before and after I left White Weld and Company, I worried a lot about money," McShane recalls. "My profit sharing and company-paid benefits were all down the tube. And while I was certain gold was going to take off, it was tough getting going. In those early days I often had to hunt for a quarter to buy a hot dog."

McShane's dream came true, of course. Four years after he went private, the price of gold went through the roof, and clients stampeded to his apartment. He no longer had to lunch at the "umbrella club" and instead became a part owner of the Ravelled Sleave restaurant, on Third Avenue.

Earlier he had launched a profitable newsletter and gained an overnight reputation, appearing regularly on various talk shows. Last year, McShane earned $800,000 working out of an apartment that would put the most well-appointed offices on Wall Street to shame.

"I felt really great the day I stopped being an employee," recalls Peter Wheelwright, glancing wistfully around his converted loft on Cedar Street. "I had $1,500 in savings, and the world was mine. Only a few weeks later did reality sink in. Jesus, just the business of establishing credit and credibility with suppliers—rough!"

Ironically, Wheelwright has developed a booming business doing loft conversions, designing space for individuals who live and work in one location. Now, after two years out, he has already matched his previous salary and is looking forward to breaking the $30,000 barrier.

When queried about his financial success since independence, political media consultant Tony Schwartz looks puzzled and hurt. "Gosh, you know I haven't the vaguest idea. I'll have to ask my accountant someday. But I can tell you one thing, I can afford everything I need."

The biggest surprises for venture capitalist Peter Sweetser were the subtle things. The cost of office supplies and equipment for his Central Park West apartment was sobering for a man accustomed to having Citibank pick up the tab. By his own admission Sweetser took a bath in 1980, but he has more than matched his Citibank salary this past year. "You know, it's harder to make money than I thought," he confides.

Fred Van Vranken's journey into independence has given him exactly what he left Smith Barney to find—entrepreneurial freedom. By any measure, Van Vranken has been successful. Yet he is reluctant to discuss his bottom line. Has he matched his Smith Barney earnings? "That's like comparing apples and oranges," Van Vranken says. "These days I'm building equity for the future. It wouldn't make any sense to measure my current success against my Smith Barney take-home pay."

"When I first started out I didn't know what I was getting into," says Fred Cammann, seated next to his wife, Nora—who is buried in their company's financial statements. "I actually thought that I could depend on my contacts for business. Boy, was that untrue!" Cammann describes his cash flow as "up and down, up and down." But now, after five years out of the advertising-agency business, he figures he is earning slightly more but keeping a lot more with less time spent.

"I didn't net a dime for the first year," says investment banker Kirk MacDonald, holding up several sheets of computer printout. "It cost me $22,000 to start this business, and I only made a fraction of it back in the initial twelve months. In the meantime I was skimping like hell. Of course, my wife was working when I started here at home, and that sure helped."

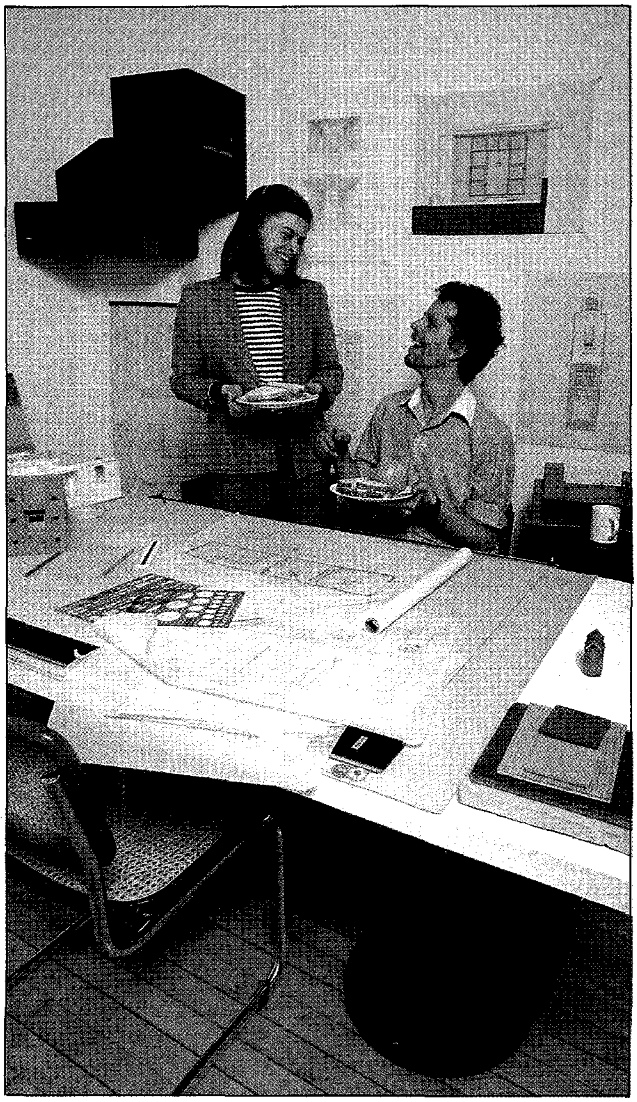
Last year, his sixth year of independence, MacDonald's stable of blue-chip international clients paid him a quarter of a million dollars, a hefty increase over his Morgan Guaranty salary.

"I make good, good money," Vicki Ross admits with a blush. But it wasn't always so. During her first year as an independent she pulled in less than $10,000, with only one client, a store in Cleveland. And, typical of most corporate graduates, she didn't match her company paycheck until her fourth year. She now estimates her current salary to be ten times her first year's earnings and has had to turn down three stores begging to join her client list.

HOW TO PRICE THEIR SERVICES IS A PROBLEM THAT plagues virtually all independents. Most had little idea what their skills were actually worth on the open market. Peter Wheelwright says he had a tendency to undercharge and "screw" himself. MacDonald found that nobody wanted to keep him on retainer in the early days. And Peter Sweetser says, "My biggest problem was cash flow. I soon discovered that I had to demand a portion of my fee up front."

For all corporate graduates the telephone is an essential piece of technology. Most have several business lines. All use answering services or machines. But new technology is dramatically enhancing the ability of corporate graduates to function away from the corporate nest. In his book *The Third Wave,* Alvin Toffler predicts that someday a large percentage of the work force will be toiling at home. For corporate graduates, Toffler's "electronic cottage" has become a living reality.

In a ground-floor apartment in the West Seventies, 29-year-old New Orleans–born Eli W. Tullis Jr. conducts a profitable business that would have been impossible only a short while



ARCHITECT

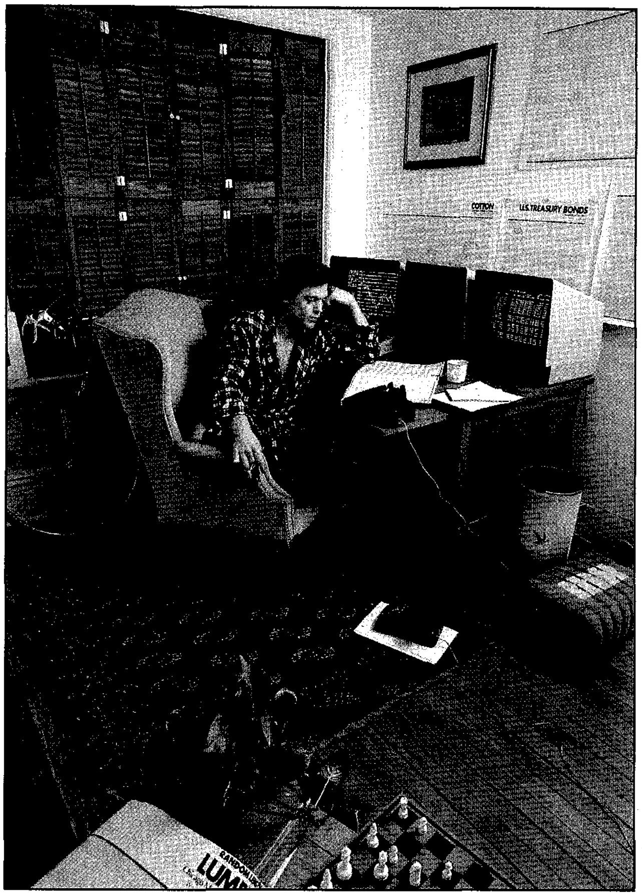
PETER WHEELWRIGHT

"I wanted to withdraw from the architecture scene," says Wheelwright. "I was spending more time with ideas about architecture than with architecture itself. But I don't think it's right for everybody. You can get into some pretty bad habits—sleeping late, postponing deadlines, too much time on the phone. You have to have the confidence that you can afford to stand back from your peer group." As it turns out, Wheelwright now has a booming business designing space for individuals who live and work in one location.

COMMODITIES TRADER

ELI W. TULLIS JR.

He once traded on the floor of the New York Cotton Exchange. But, says Tullis, "I got sick of the pit. All the screaming, pushing, and shoving. It's much more challenging this way—more contemplation, less raw instinct." Tullis sits in front of the computer terminals in his ground-floor apartment at 8:30, when trading opens, and doesn't dare shower until the markets settle down around 11:30.



ago. Parked in front of three green, beeping video-display terminals, he plots, monitors, and trades U.S. Treasury bonds and cocoa, cotton, copper, and sugar futures. Previously, on the floor of the New York Cotton Exchange, he says, "I got sick of the pit. All the screaming, pushing, and shoving. It's much more challenging this way. More contemplation, less raw instinct." Tullis is seated in front of his computer at 8:30 sharp, when trading opens, and doesn't dare shower until the markets settle down around 11:30.

Telex machines and personal computers are increasingly becoming "must" purchases for corporate graduates. MacDonald recently bought an I.B.M. Personal Computer, which sits alongside his telex, next to the fireplace. He finds it invaluable for financial calculations and written reports. "This $5,000 machine has saved me from hiring a $20,000-a-year assistant," he says. McShane uses sophisticated Xerox equipment set up in the back office to monitor his clients' portfolios and help produce his newsletter. Van Vranken, who owns companies in the computer field, knows nothing about how to run one. But he has a microcomputer on order because he knows he needs it. Tony Schwartz and Fred Cammann employ less exotic office machines but have access to sophisticated audio-video technology.

All over the city, storefront businesses have sprung up to help the corporate graduates with Xeroxing, typing, and computer-related services. One such operation, the Business Center, located on the Upper West Side, has grown beyond these basic services to offer a business answering service, word processing, typesetting, graphic design, and printing. Its founder, Irene Smith, says, "These independent entrepreneurs operating out of their apartments are the bedrock of our business. And business is booming. We double in size every year!"

As it happens, most of these independent corporate graduates had one or both parents who also worked independently. Was this a factor when they made their decision to leave someone else's employ? It seems to have been. McShane's father went into business for himself late in life and regretted not having done so earlier. Schwartz's mother was a writer working at home. MacDonald's father is an independent contractor. Commodity trader Eli Tullis Jr. followed directly in his father's footsteps.

IF IT IS TRUE THAT MOST PEOPLE at least consider independence once in their lives, is it also true that these corporate graduates also consider going back?

"Never!" answers goldbug Don McShane, shaking his head emphatically. "When I started, I said to myself, 'You can always make $10,000 as a soda jerk if things collapse.' I love this apartment. It's an ivory tower that works. And you can't beat my seven-second commute!"

"I'll never go to work in an office again," says Vicki Ross. "Much too confining. Besides, how could I make this kind of money working for a company? And still have my afternoons free? And still get to Europe regularly on vacation? When things get hectic around here, like during the buying season, my housekeeper fills in as a secretary."

"Go back?," Wheelwright mutters to himself as though the idea were revolutionary. "I just can't see that happening."

"You're asking me if I want to take a huge pay cut and walk away from something I love," MacDonald says. "No, that wouldn't be wise. Besides, as it is, nobody ever complains when I work late!"

"I don't need to," Tony Schwartz answers bluntly. "If money were a problem I could always pull back to a simpler situation. But to give up this freedom . . . for what, please tell me?"

Schwartz lights up a cigar, sending a blue cloud toward the bookcases filled with recording tapes. "The way I look at it, I take a vacation every twenty minutes. Can you imagine that happening in some Park Avenue office? Heck, I can open that door and have lunch with my wife!"

Still, the movement, though growing, accounts for only a tiny fraction of the executive-rank corporate work force. Don McShane is puzzled that more people don't go independent. "I guess they want the security. They'd rather know they'll make their $22,000 instead of reaching for $100,000."

"I don't think it's right for everybody," cautions Peter Wheelwright. "You can get into some pretty bad habits. Sleeping late, postponing deadlines, too much time on the phone. The key is confidence, confidence that you are onto something, confidence that you can afford to stand back from your peer group."

Peter Sweetser feels that personal discipline is the deciding factor. If you can't discipline yourself to get up, sit at a desk, push on without immediate rewards, then you're finished from the start.

"More people should do this," says Kirk MacDonald. "I feel sorry for people who say they are scared. I see happiness as a day-to-day thing, not the end of some rainbow."

Tony Schwartz has been working independently at home for over a quarter of a century. Perhaps for that reason his advice to fellow travelers is a bit more philosophical: "The most important ingredient in work is love. Work at something that obsesses you in a place that makes you comfortable, and rewards will follow." ■

The Ghosts Of Hell's Kitchen

By Michael Daly and John Hamill

Trinity: *James with portraits of Eugene and "The" McManus.*

IN THE SPRING OF 1980, A FORMER teacher and future attorney named Bill Klapp embarked with his fiancée on a search for a brownstone in Manhattan. The real-estate boom had made most of the borough a province of the wealthy, so Klapp was left to tour that neighborhood between 34th Street and 59th Street west of Eighth Avenue, known as Hell's Kitchen.

Strolling 50 yards west of Times Square and the theater district, Bill Klapp entered 150 square blocks that have pulsed with the steady rhythm of the working class since the Civil War. Three blocks from the skyscrapers of midtown, Klapp watched the neighborhood regulars of Hell's Kitchen lounge on the stoops of the side streets and shop at the produce marts on Ninth Avenue and drink in the gin mills of Tenth Avenue. To the 40,000 people of Hell's Kitchen, the office buildings mean only work as clerks and cleaning women. The theaters mean jobs as ushers and stagehands. The battered brick buildings and clusters of subsidized housing Bill Klapp passed are the servants' quarters of midtown.

Walking along Ninth Avenue, Klapp passed Irish bars, a German meat market, an Italian bakery, and a Puerto Rican numbers spot. This is the neighborhood that inspired *West Side Story,* and on West 49th Street, Klapp entered the turf of a Puerto Rican street gang called the Midtown Boys. On Tenth Avenue, Klapp saw the Irish youths the police call "the Westies." Twenty-five years after the Jets and the Sharks had first battled on the stage of the Winter Garden, the Puerto Ricans and the Irish of Hell's Kitchen were still mixing it up.

More than a few times, Klapp drew a hard look from the people on the stoops. Until 1950, more than 90 percent of the buildings in Hell's Kitchen were owner-occupied. The small landlords were slowly strangled by rent control, and speculators moved in. To force out the rent-controlled tenants, the speculators began encouraging junkies to move into empty apartments.

On West 47th Street alone, eighteen buildings emptied. Some people moved to West New York and Fort Lee, in New Jersey. Others scurried to Queens. Most went into the subsidized apartment buildings that sprouted in the 1970s. And now, those who were too stubborn to move watched Bill Klapp wander their neighborhood. The young professionals armed with checkbooks were forcing out people who had fought off junkies brandishing knives and guns. Apartments that had been going for $100 a month a decade before had jumped as high as $1,000 a month as co-ops.

"The old people are all going into the new buildings, and the new people are going into the old buildings," says Muriel Dunn of Ninth Avenue.

In January 1981, Klapp and his future wife, Jane, inspected a four-story brownstone at 452 West 49th Street. As Jane climbed to the top floor, part of the ceiling collapsed and showered her with plaster. But when Klapp showed her the tin ceiling on the first floor, Jane admitted that the building had "possibilities." After some discussion, they decided to purchase the building. Anything, Klapp felt, was better than the suburbs, where they had been reared.

"The sameness, I can't be a part of that sameness again," Klapp says.

At the time, the first floor was occupied by the McManus Democratic Club. Under the contract, the club was permitted to remain until July, and, as they had every Monday and Thursday evening since 1879, the men of the neighborhood continued to gather for a game of cards. Klapp began the renovations in the first-floor kitchen. As he peeled linoleum and painted cabinets, he listened to the cardplayers speak

The Klapps: *Like stepping into a Cagney movie.*

Photographed by Andy Levin/Black Star.

"...Despite recent gentrification, the legends of the Irish politician anc the Irish gunman are still forces to be reckoned with in Hell's Kitchen...

of events and people Klapp thought existed only in Jimmy Cagney movies.

"It was the original smoke-filled room," Klapp says. "I'd never seen anything quite like it."

Welfare. Drugs. Street crime. Urban renewal. And now, in the person of Bill Klapp and other young professionals, gentrification. Hell's Kitchen had been buffeted and transformed by all these forces. But, somehow, the traditions of an older New York had survived. When Bill Klapp crossed Eighth Avenue, he entered a time warp and tumbled back decades. The talk he heard around the table could have been the same talk that had filled this room 90 summers before. For, despite the new buildings and renovation, the ghost of the Irish politician and the ghost of the Irish gunman still dominate Hell's Kitchen.

THE YEAR WAS 1890, AND THE building at 452 West 49th Street was the headquarters of a tribe of workingmen who were conspiring to take control of their neighborhood. The owner of the building was an Irishman named Thomas J. "The" McManus, soon to prove himself a politician of nerve and skill. The foe was a Yankee named George Washington Plunkitt. A state senator and district leader of Hell's Kitchen, Plunkitt was one of the bosses of Tammany Hall, New York's infamous political organization. Once questioned about his four no-show jobs and the fortune he had amassed on city contracts, Plunkitt said, "I seen my opportunities and I took 'em." First "The" McManus unseated Tammany Hall's assemblyman from Hell's Kitchen. Then he made peace with the regulars and became Tammany Hall's assemblyman from Hell's Kitchen. He voted as he was told, and Plunkitt came to view him as a friend and running mate.

In 1905, McManus finally moved to take control of the Democratic leadership of Hell's Kitchen. Standing well over six feet and sporting a Vandyke beard, "The" prowled the district and called in the markers of fifteen years of patient politics. A mountain of favors became a blizzard of votes.

"There is no crime so mean as ingratitude in politics," Plunkitt later said. "But every great statesman of the world has been up against it. Caesar had his Brutus, and I've got my 'The' McManus."

Now the district leader, McManus left the State Senate in Albany to concentrate on his contracting business and the nurturing of the Hell's Kitchen tribe. He found jobs, stood godfather, and welcomed new immigrants with voter-registration forms. He had a magistrate's court built on West 54th Street for the convenience of his criminal constituents. In return, "The" asked only that his people pull the levers early and often. They did.

On the night of July 31, 1926, "The" attended a meeting of his club, which he had moved from his home, on 49th Street, to a loft at 728 Ninth Avenue. After making the next two civil-court judges, he returned to 452 West 49th Street and promptly dropped dead. His wake was held in the back room. More than 500 floral pieces filled the building. Three days later, Governor Al Smith led the funeral march of 100 policemen and 300 carloads of mourners.

With the death of "The" McManus, the leadership passed to his brother Charles, who drained the family coffers at the racetrack and even lost the clubhouse.

In 1945, 35-year-old undertaker Eugene McManus took the club's reins and set about restoring the fortune that one uncle had amassed and another had squandered. He ran a funeral home on West 51st and took a patronage job as a judge's secretary, eventually becoming chief clerk of the City Court. His worl day usually began at Caruso's saloo near City Hall. Sometimes he was a companied by his son, James.

"Dad would come in and see h friends, and they would exchange 'co tracts' over coffee," James McManus r members. "If someone needed a cou favor, they would see my father. If Da needed something from the Buildin Department, he would see another fe low. Then they would all go to Jamaic racetrack, which was the real Tamman headquarters."

In the decade following the Secon World War, a wave of blacks and Puert Ricans flooded the city. Unable to mak accountable voters out of the new imm grants and weakened by the flight c white working people, most of Tamman crumbled. Only in Hell's Kitchen wa the clubhouse door open to the ne poor. Eugene McManus turned many c the 10,000 Puerto Ricans who settled i Hell's Kitchen into votes.

In January 1963, a heart attack fell Mc Manus. He bequeathed James th political leadership of the only sur viving regular organization on the Wes Side. Using the lessons of the father, th son continued the fight to save Hell'

Kitchen from the fate of the other working-class neighborhoods of Manhattan.

"The minute you hear I'm dead, get moving," the father had said.

Lesson: Understand human nature and act accordingly. On the night of his father's wake, James McManus found the opposing factions of the club caucusing in the back of the funeral parlor. On the morning of the funeral, he joined the procession to the cemetery. Then he had the limousine drop him at the home of one of the committeemen. Having secured this vote, McManus went on until he had a majority of the district's 81 committeemen. Then he mourned his father.

Lesson: Keep your people. Seeing what subsidized housing had done to other neighborhoods, McManus stalled new building projects until he was guaranteed that at least a third of the apartments would go to citizens of Hell's Kitchen. Rescued from the tenements, 2,000 friends of the McManus organization's went into Polyclinic Houses, Clinton Towers, Harborview Houses, and Manhattan Plaza.

"We fought Manhattan Plaza when it was proposed as luxury housing," McManus says. "They wanted it to be low-income. We fought that too. Once they got the mix with the artists and neighborhood people, it was fine."

Lesson: The world ends east of Eighth Avenue. Like his predecessors, McManus shunned ideology and based all his political decisions on what was good for Hell's Kitchen. When Bella Abzug stood for re-election to Congress, McManus went to the longshoremen's union and said it was better to have a friend than an enemy in Washington. One dockworker rose and suggested that Abzug was a Communist.

"Yeah," McManus said. "But she's our Commie."

Lesson: Help yourself, but not too much. Other people McManus has helped to prosper include James McManus. In 1967, he landed a job as an administrator at the Board of Elections. He is now the number-two man. When Manhattan Plaza went up, McManus refrained from getting himself an apartment, because "it wouldn't look good, you know." He did, however, go to the public auction of the building at 598 Ninth Avenue. The floor price was $74,600. McManus paid $74,601.

"Before we went, my lawyer said that big real-estate guys would outbid us," McManus says. "But, for some reason, we were the only ones there."

Soon, people were walking the 50 feet from Manhattan Plaza to the Hell's Kitchen Restaurant, James McManus, proprietor. The business fared well enough to make up for the rent-controlled apartments on the upper floors. Said one tenant, "We couldn't leave you, Jimmy."

The clubhouse: *At the turn of the century, the Irish upstarts who gathered in what is now Bill Klapp's parlor helped "The" McManus (above) wrest control of Hell's Kitchen from Yankee George Washington Plunkitt (top).*

AND SO THE POLITICS OF "The" McManus became the politics of Charles McManus, which became the politics witnessed by Bill Klapp as he remodeled his kitchen. In July, Klapp received a summons for a faulty garbage can. He went to an administrative judge three times with photographs of garbage cans. The judge ignored the pictures and found him guilty. Said Klapp, "Maybe I should have gone to McManus."

In August, Klapp set to work transforming the smoke-filled back room into his living room, and the McManus organization moved into a basement on West 51st Street. And the longest-reigning district leader in Manhattan continued to see his people every Monday and Thursday.

"This is the last of them, this is the last of Democratic politics," McManus says.

On one night in November, McManus began the evening by taking a parking ticket from a constituent. McManus cannot fix tickets, but sometimes he maintains the illusion of power by paying them. A few minutes later, two black women came in and said they needed an apartment. McManus called Mullen and Woods, realtors.

"If you ever did me a favor, do me a favor," McManus said.

Later, a Russian immigrant approached McManus's desk, his fur hat clutched in both hands. The Russian said that he was too terrified by the wave of cabby shootings to keep pushing a hack. McManus made a phone call and arranged for the Russian to start work as a chauffeur for a bank president.

"He's going to become a citizen and then he can vote," McManus said. "We go on future debts."

Then an elderly man came in to report that the junkies were back on West 49th Street. The elderly man offered that what they really needed were "a few guys with machine guns."

"I know," McManus said.

In fact, the closest Jim McManus has ever come to crime is double-parking the hearse in front of his funeral parlor. But as the myth of the Irish politician survives in McManus, on the other side of the street strolls the ghost of the Irish gunman in the person of Mickey Featherstone. One tradition is founded on serving the people. The other tradition is based on fear.

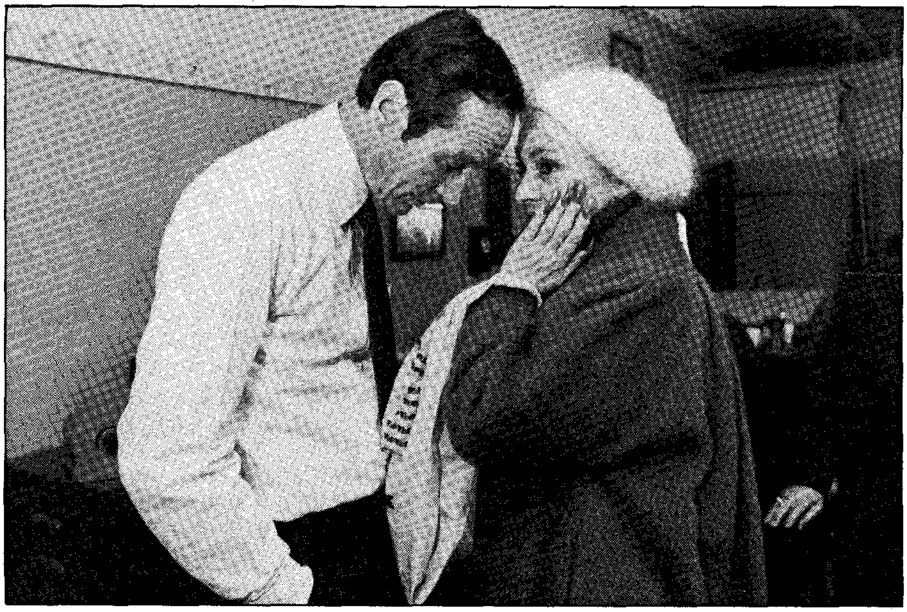
RAISED ON WEST 43RD STREET, Featherstone was one of nine children. His father was a Customs officer. His mother was active in the local V.F.W. chapter. He is remembered as a baby-faced, almost frail teenager who hung out by the park on Tenth Avenue. A childhood friend speaks of a boy who was polite to his elders and was always

> "…Like their predecessors, the Gophers and the Arsenal Gang, the Westies had a marked tendency to commit crimes of violence in front of witnesses…"

the first to help a woman up the stairs with her groceries. There was no hint that someday the words "Mickey wants to see you" would make a man's knees buckle.

As Featherstone reached the age of seventeen, the draft began to snare young men off the streets. Most went to Vietnam. On one block of West 49th Street, three returned in coffins. Another, Tommy Whalen, came back with a steel plate in his head. Featherstone got a copy of his birth certificate and asked his mother to sign a form that would enable him to join the army.

"Let him go, Ma—one jungle is as bad as another," Featherstone remembers his sister saying.



Tradition: *James McManus continues to turn immigrants into loyal voters.*

After a year in Vietnam, Featherstone returned to Hell's Kitchen with an honorable discharge and something in his eyes that scared his sister.

Over the months that followed, Featherstone spent most of his time in saloons. He was in the Market Diner, on Tenth Avenue, when a fight erupted between some young men from the neighborhood and a crowd from New Jersey. Two cops appeared and escorted the men from New Jersey to the Lincoln Tunnel. The men from New Jersey returned, and there was another brawl. Again, the cops took the outsiders to the tunnel. Featherstone went home. He remembers lying on his bed, arched with tension and gasping for air. The telephone rang. A friend told Featherstone that the outsiders had come back a third time. Grabbing a rifle, Featherstone ran down West 43rd Street. He hopped a fence and crossed a vacant lot to West 44th Street. As he lay hidden in a patch of grass, Featherstone's ears filled with the sounds of Vietnam. The outsiders came running up the block. Featherstone fired. One of the outsiders went down with a bullet in his side. After his arrest, Featherstone pleaded guilty and was placed on probation.

In 1971, Featherstone got into an argument with a man named Lindwood Willis in the Leprechaun Bar, on Tenth Avenue. Willis was heard to say, "You think you're a tough guy." Willis died on the sidewalk with a bullet in his chest. The police picked up Featherstone on Tenth Avenue. He held out his hands for the cuffs. At the trial, the psychiatrists spoke of the trauma of Vietnam and described him as a paranoid schizophrenic. Featherstone was found not guilty by reason of insanity. For a few months he bounced from Bellevue to Mattawan to Bronx State Psychiatric. When he failed to return from a weekend furlough, he was arrested and shipped to Attica. Freed in 1975, he still had a look that scared his sister.

"Something happens to my eyes and they just glare," Featherstone says. "I was just a neighborhood kid. I never hurt anybody until I came home from Vietnam. I can't handle a routine. Every time I try to work, I go on like a bug."

By then, other neighborhood veterans had joined the wire lathers or had gone to work for the Otis Elevator Company. Some of Featherstone's friends became police officers. Recovering from his head wound, Tommy Whalen signed on with the stagehands' union. But some part of Mickey Featherstone never left the jungles. His mind twisted by war, he came under the spell of a myth that was conjured up a century ago by poverty.

THE TRADITION THAT CLAIMED Featherstone can be traced back to a turn-of-the-century gang called the Gophers. The first major gang from Hell's Kitchen, the Gophers were so named because of their fondness for hiding in basements. One of the more prominent Gophers was One Lung Curran. His rise to fame began when his girl friend complained she did not have a warm coat. Curran promptly went out and blackjacked a policeman. The girl friend tailored the policeman's overcoat into a garment that was much admired. Other women clamored for the new fashion, and soon the streets of Hell's Kitchen were littered with coatless policemen.

Another noted Gopher was eighteen-year-old Owen "Owney the Killer" Madden. Described as "sleek, slim, and dapper, with the gentle smile of a cherub," he had 43 arrests on his record, 5 for murder. As it was considered unhealthy to testify against him, he eluded prison.

On the night of November 6, 1912, Madden attended a gathering at the Arbor Dance Hall, on West 52nd Street. As he stepped onto the floor, the music stopped. As he headed up to the balcony, Madden is reported to have said, "Go on and have your fun, I won't bump off anybody tonight." Toward the end of the evening, eleven gentlemen approached Madden and shot him six times; Madden is said to have kept with Hell's Kitchen tradition by telling the police, "I done it myself." He survived, and by the end of the week three of the gunmen had been killed.

Over the decades, all that changed were the names. In the thirties, the Gophers became the Arsenal Gang, and where people once whispered of Owney the Killer they now spoke of Hughie Mulligan, a bookmaker. At that time, the Police Department was an Irish institution, and cops loathed dealing with Italian gangsters. Mulligan acted as the Mafia's bagman, and, in the words of one detective, "Hughie put a lot of cops' kids through Catholic school."

In the mid-sixties, a gambler from West 48th Street named Mickey Spillane rose to prominence in Hell's Kitchen. With thick black hair and an easy smile, Spillane was very popular with the young ladies of the neighborhood, and he won the affections of Jim McManus's sister, Maureen. Spillane and the pride of the McManuses were married at the Church of the Sacred Heart of Jesus. They had three children, and Spillane became an executive in the gambling

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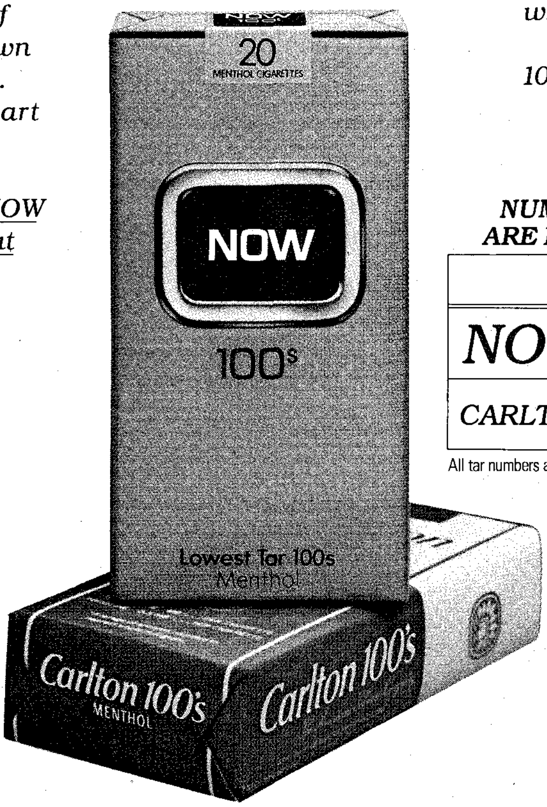

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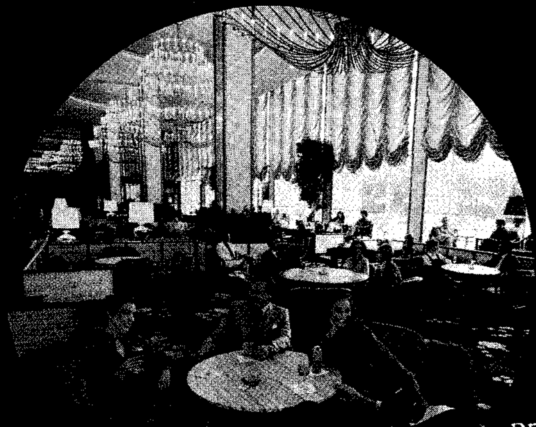

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operation overseen by Hughie Mulligan.

"Look, where Mickey and I grew up on Tenth Avenue, you didn't have too many choices," James McManus says. "You became a priest or a cop, or something that you didn't want to hang a sign up about. He became something else."

His choice of profession did not stop Mickey Spillane from becoming one of the best-loved men in the neighborhood. When he heard a neighbor had landed in the hospital, he invariably sent flowers. He could always be counted on for a few dollars to get a family through a tough spot. He was especially popular with the nuns at Mount Carmel Convent, on West 54th Street. On Election Day, Spillane was in charge of getting out the gangster vote and the nun vote.

In 1973, Hughie Mulligan died. The exodus to New Jersey and Queens had left the streets to the junkies. There were muggings and burglaries. People were bolting their doors, and to some it seemed that Hell's Kitchen would soon become just another warren of gutted tenements and high-rise public housing.

But in the dim light of Club 596 and the Sunbrite and the other saloons, time had eddied. Here, there were men who lived the legend of the gunman as if One Lung Curran were still relieving policemen of their overcoats. There was Mickey Spillane, the man who made the nuns laugh. There was Eddie Comiskey, who had been trained at Attica to be a butcher and came out to practice his trade on human beings. There was Jimmy Coonan, then a bodyguard for a loan shark named Ruby Stein. And so, when he came out of prison in 1975, Mickey Featherstone found his identity waiting for him at these bars.

AT THE WEST 54TH STREET station house, the detectives named this crowd of gunmen "the Westies." Like the Gophers and the Arsenal Gang, the Westies were fond of whiskey, and under its influence they had a tendency to commit crimes of violence in front of witnesses. Some of these witnesses were gagged by the code of silence. Most of the others were simply afraid of being killed. The detectives, therefore, had little luck in jailing the Westies. They were, however, able to piece together accounts of a number of intramural homicides that sounded like tales from the days of the Gophers.

Dennis Curley hit his best friend, Paddy Dugan. Paddy Dugan then shot Dennis Curley. This angered Eddie Comiskey, who then killed Paddy Dugan. At the Sunbrite saloon, Comiskey placed a glass jar containing Dugan's genitals on the bar. Another killing was sparked when Tommy Hess, the bartender at Club 596, on Tenth Avenue, slapped the girl friend of a young Westie. The Westie placed the barrel of

"…'Mr. Featherstone, the war in Vietnam is over,' the judge told him. Featherstone got six years…"

his revolver in the bartender's rectum and fired. Hess went on a list of some 60 homicides police say were committed by the Westies. Many of the victims were never found.

In mid-1976, the detectives heard that Jimmy Coonan had proposed an alliance with the Gambino crime family. A tough guy out of sentiment more than greed, Spillane balked at the notion of working for Italians. This feeling was shared by Comiskey. There are differing views of Featherstone's position.

All agree that on August 20, 1976, a hit man flew to New York and drove to the Sunbrite saloon. Eddie Comiskey was sitting at the bar when the first bullet hit the back of his head.

Featherstone: *Eyes that scared his sister.*

Spillane had moved his family to Woodside, Queens. On May 13, 1977, a voice over the intercom called Spillane from his apartment to the street. Crossing the sidewalk, Spillane ducked his head inside a Cadillac. He was shot five times. The police say that Mickey Featherstone had purchased his own safety by acting as the triggerman. Featherstone later called James McManus and said, "I don't care what anybody thinks, I just want you to know I didn't kill Mike." Two years later, he was tried and acquitted.

Soon word spread that Featherstone had joined Coonan in working as an enforcer for the Mafia. Over the months that followed, police say, the pair fulfilled contracts on Irishmen, blacks, Puerto Ricans, and Italians who had displeased the Gambino family. It was, a detective named Jack Cahill said, "nondenominational homicide."

A businessman at heart, Coonan moved into an expensive home in Keansburgh, New Jersey. Featherstone stayed in the neighborhood. Like Mickey Spillane, he seemed never to have any money. He married a young woman named Marcelle Knell and moved into an apartment at 520 West 57th Street.

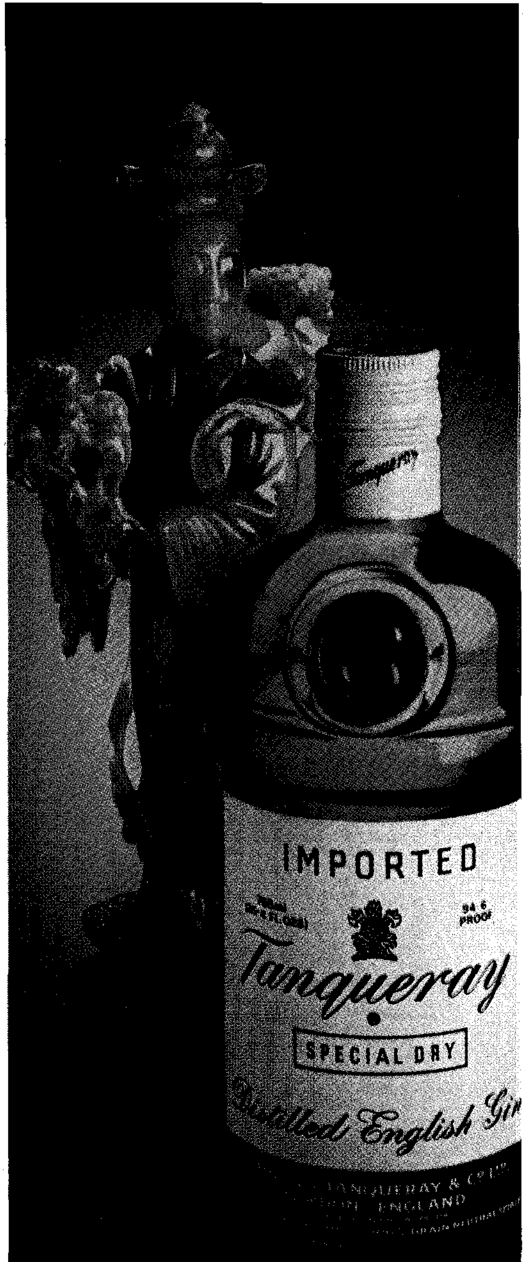
OVER THE NEXT YEAR, THE DEtectives arrested Featherstone twice for murder. In December of 1979, Featherstone and Coonan went on trial for the homicide of a bartender named Harold Whitehead in the men's room of the Plaka Restaurant, on Broadway. The prosecution contended that the killing was an "early Christmas present" to a Westie named Richard "Muggs" Ritter. Earlier, Whitehead had reportedly called Ritter a "fag."

One prospective witness, William Comas, shot himself the day he was scheduled to appear before the grand jury. Featherstone would later say that it was Comas who had killed Whitehead. One witness who did testify was John Crowell. Taking the stand, Crowell sat mute as the judge repeatedly asked him to state his name and place of birth. Led into an anteroom, Crowell shouted, "I don't want to get killed. I've got a family." The two were acquitted.

In February, Featherstone appeared in the U.S. District Court in Manhattan to be sentenced on a charge of counterfeiting. Visiting a massage parlor, Featherstone had tipped each of the girls with a $100 bill. When one of the girls went to the bank, a teller confiscated her bill as counterfeit. When interviewed by the police, the girl told them that the client had been tattooed with the word "Mickey." A search of his apartment turned up more counterfeit money, and the prosecutors threatened to charge his wife as an accomplice. Featherstone pleaded guilty. He was sentenced to a term of six years.

"Mr. Featherstone, the war in Vietnam is over," said Judge Lawrence Pierce.

Next year, it is expected, Featherstone will be released from prison. He will go back to the saloons where the ghost of One Lung Curran is drinking with another generation. At the clubhouse, James McManus will still be conspiring with "The" McManus. And, despite the modern buildings, the new boutique selling "Hell's Kitchen" T-shirts, and the other young professionals moving into brownstones, Bill Klapp will find that in many ways it is still 1910 in Hell's Kitchen. ■



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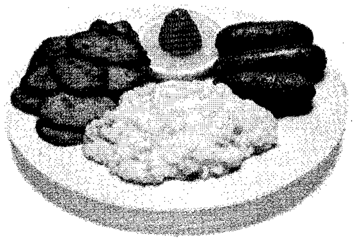

Breakfasts Of Champions

By Gael Greene

> "…Breakfast in New York is negotiating, dealing. Watching who's breakfasting with whom is a preview of tomorrow's newspaper…"

BREAKFAST USED TO BE AN ALL-American family institution. In television commercials it still is. Dad hiding behind the morning paper. Mom clucking away about vitamins. The kids spitting berries at each other or hoarding the Crispy Critters. Maybe back in the Midwest, where a lot of us authentic New Yorkers began, classic breakfast survives. But in New York, breakfast is commerce, negotiating, dealing.

When advertising executive John Emmerling recently discovered the business breakfast, he quickly became addicted. "It's as if someone invented a twenty-fifth hour in my day," he marvels. Marketing consultant Robert Born mastered the technique long ago. He would wake at 4 A.M. in New Jersey to arrive for breakfast at 7. "No phones ring. There are no martinis. Everyone has a deadline." Attack with the dawn, say the generals.

Labor negotiator Ted Kheel has it down to a science. "Lunch, you chat a little and then you get down to business. Dinner is drawn out, a courtship before you can really get to the point. Breakfast is the most direct meal for negotiating purposes. No nonsense, no romance. And it isn't expensive. No one drinks. That saves a lot of time. Breakfast is the surgical time. Half an hour. Forty-five minutes. You make your pitch. You agree to agree. Watching who's breakfasting with whom is a preview of tomorrow's newspaper."

For some of us, surely, breakfast itself is the most powerful lure to tempt us from the cocoon of sleep. If it can't be breakfast in bed, let it be a dazzling feast on the town. Though two serious gourmands could easily spend $40, with the Helmsley Palace, the Plaza, and the Park Lane in feverish competition for the priciest menus, breakfast is still the last big bargain in town. Neighborhood delis and luncheonettes hawk eggs, toast, and coffee for as little as 79 cents. You can even have theater at breakfast—beyond the usual day-to-day drama, that is. And for those too fragile to brave the morning, there is breakfast for lunch.

High tea bag: *Posh at the Helmsley Palace.*

A note about breakfast tastes and eccentricities. These are mine: Great orange juice is freshly squeezed from great oranges. Some like it strained. Not me. Grapefruit should be separated from its membranes for easy spooning. Poached and fried eggs should run. I like bacon not too crisp, and scrambled eggs that look like curdled hollandaise—soft, shiny little curds. (Here the test was to see what the kitchen would do with my fussiness.) French toast should be soaked through—really eggy—and I don't like it sugared, but perhaps everyone else does. Since I drink espresso for breakfast, most coffee tastes insipid to me unless it's fresh and strong. And just because it's English doesn't mean jam is edible.

To salt or not? This is fast becoming a moral-aesthetic-health issue that a restaurant critic must confront. Certainly breakfast eggs are not ruined if salt is left to the diner's discretion.

THE HOTELS

THERE IS A DISsonance of confusion at the door, but once you're beyond, settled in the posh, old-fashioned Hunt Room with its dark paneling and showy decadence of

Photographed by Dan Wynn.

Power break: *On the Regency menu, Ry-Krisp and politics for (from left) prime movers Mitchell Rosenthal, David Mahoney, Bob Tisch.*

orchids, the **Helmsley Palace** feels like an American translation of Brideshead. The luxe of fine china, exquisite flowers in silver compote, classic napkin cozy sheltering toast, the captain's certain snap and dignity, the assumption of contemporary empire (raspberries from New Zealand, indeed). Pomp Americanized by the piles of morning papers, the blatant working teams of five and six, the calculator on the table.

Well, of course they'd have to strain the $3 orange juice. It goes with the metaphor. But what heavenly poached fruit: peaches with the skin on, crisp thins of pineapple, cinnamoned pears and strawberries ($3). The Continental breakfast costs an arrogant $10, but the bakery basket is heaped with buttery warmed croissants and fine Danish, and giant coffee cups are filled, replaced, filled again. It's tea-bag tea, but the shameless bag is never seen. Alas, the jams are sweet and mucky. But what is this miracle? Eggs like curdled hollandaise (it happened only twice on this odyssey), good bacon, served with delicious crisped, seasoned ovals of potato ($8.50). Exquisitely poached Palace eggs crouch on a magnitude of fine crabmeat with a foundation of English muffin, all napped in a lemony tarragon-scented béarnaise ($10). Recruiting a gifted pro like André Renee to run the kitchen has certainly beatified the Palace breakfast.

455 Madison Avenue, at 50th Street (888-7000); breakfast daily 7 to 11 a.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

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THERE'S AN EXPRESS BREAKFAST buffet ($7) thrusting into the lobby of the **Waldorf-Astoria**. "American breakfast, way in the back," hups the maître d'. "Good Morning," "Bon Jour," "Guten Morgen," "Buenos Dias," the menu greets, with three fast breakfasts: the three-minute Continental, at $7; a six-minute boiled-egg routine at $9; and the nine-minute classic, $12. Peacock Alley is fussy and old-fashioned—accents of a thirties boudoir, pink and vaguely Oriental—so we opt for the free-form breakfast, costly à la carte.

This is a high-doily presentation. An instant pour of decent coffee (the busboy speedily replaces the turned milk). Two-bag tea in a plump pink pot with a silver spout. Excellent grapefruit, meticulously sectioned. Persian melon that might better have been left to ripen. An impressive basket of breads—a fine croissant (not warmed), a voluptuous blueberry Danish, a hot cross bun, a prune cake so sticky it must be peeled off the napkin. Food faddists may choose grated carrots and honey ($4), grated apple and rolled oats ($4). Creamed chipped beef on white toast ($8.50) is as ghastly as remembered from college days, the French toast ($7.50) impeccable (if only the sugar were an option). Our corned-beef-hash ($8.50) mavin insists it is Broadcast, and he loves it. It might be crisper along the edges, but I agree. Just-everyday bacon accompanies scrambled eggs—unseasoned, but otherwise close to my buttery vision. With four entrées and all the trimmings, our trio spends $61.90.

Park Avenue at 50th Street (872-4895); Monday through Friday 6:30 to 10 a.m., Saturdays 7:30 to 10:30 a.m., and Sundays 8 to 10:30 a.m. A.E., C.B., D.C., M.C., V.

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How They're Rated

	Quality of food:
👄👄👄👄	Excellent
👄👄👄	Good
👄👄	Better-than-average
👄	Fair or uneven
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"...At the Helmsley Palace, exquisitely poached eggs crouch on a magnitude of fine crabmeat..."

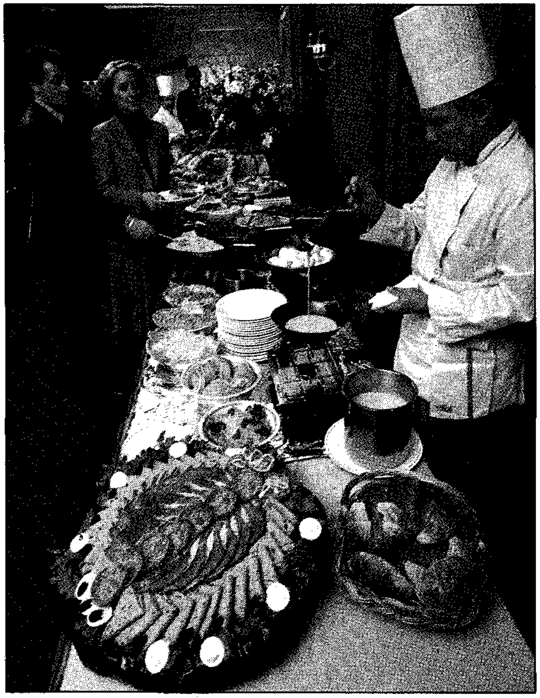
BREAKFAST AT THE **Grand Hyatt** is a trek across uncharted lands. Someone really wants to wake you up. With eggs Benedict and fresh kiwi ($7.50); smoked-salmon frittata with bagel and boursin cheese ($7.50); chocolate-chip pancakes ($4.50); Belgian waffles with honey, fruit, or macadamia nuts ($5); pickled herring with chopped walnuts, orange, and apple ($2.75). That's enough creativity to share with half a dozen uptight hotels and still dazzle Hyatt adventurers. The Hyatt people really care. They give little ramekins of fresh fruit with everything. Sometimes it's even ripe. They are proud of their bakery basket—the chocolate-stuffed croissants, sticky walnut buns, buttery Danish, honey-and-almond and chocolate-chunk muffins. Last fall, when grapefruit was fairly dismal, the kitchen jazzed it up by plopping three juicy specimens from a jar on top (though it couldn't get the basic grapefruit sectioned properly).

The staff smiles, pours, smiles, endlessly cheerful. The scrambled eggs are at least a fair pass at my specifications; bacon, not too crisp, as requested, is a touch greasy ($6.50). The julienned potatoes could be crisper. Shirred eggs are sadly fossilized, but the corned-beef hash under its Mornay melt, with accents of tomato, green pepper, and possibly pickle, is strangely appealing ($6.75). So maybe the orange juice *is* watery and unstirred, the plastic packets of jam discordantly tacky. Morning light is wonderfully energizing. And here it pours into the Crystal Fountain with its ceiling mirrors abstracting the vivid flashes of the traffic below.

42nd Street beside Grand Central Terminal (883-1234); Monday through Friday 6:30 to 11 a.m., Saturdays till noon, and Sundays till 10 a.m. A.E., C.B., D.C., M.C., V.

* * *

THE **Regency** REMAINS THE UNchallenged power station. To the innocent eye, Regency breakfasters look like insurance salesmen or dentists or gunrunners in $400 suits. But the boss knows. The Regency is a Loews hotel, and Loews chairman Bob Tisch has breakfast there every day. "If we got one mill of all the deals discussed in this room, we'd be very important," he observes, grabbing the untended phone at the reservation desk, murmuring cajolements. He weaves through the crowded room, shaking hands. That's Leon Hess, of Hess Oil, with William Spencer, president of Citibank. The lawyers who mastermind company takeovers are usually here, on opposing teams and at separate tables. "This is Mario Cuomo's political headquarters," Tisch notes. And you're likely to see labor power Jack Bigel, City Comptroller Jay Goldin, political daddy Jerry Finkelstein, super-watted flack Howard Rubenstein (fresh from his jog in the park). In this sedate room, with its filtered daylight, the city gets shored up, whipstitched, mugged, and celebrated.



Flip-out: *Omelets at the Inter-Continental.*

When a Regency regular like Felix Rohatyn doesn't show for a few months, Tisch is concerned. Tisch likes to breakfast with his wife. So he has tea and juice at home, where he can spread the *Times* and the *News* open on the dining-room table. Then a second breakfast here—cottage cheese and Ry-Krisp. From the corner of his eye, Tisch spies a patron in distress. He signals a captain. "A few years ago, we rarely saw women at business breakfasts here. Today it's about 35 percent." Not everyone is equally alert. Kheel reports seeing Carol Bellamy retrieving her coat from the unguarded checkroom one morning—and a patron handing her his check and a dollar.

Evocations of great fantasy breakfasts would only distract from the political and financial Olympics here. So it's probably just as well that the fare is unexciting, even at these prices. Fast-scrambled eggs ($3.75), soft but not creamy, unseasoned (concern for executive blood pressure, perhaps), with pre-cooked proletarian bacon ($6) and heavenly hashed-browns ($2.25). A tasteless poached egg perches atop haplessly shredded corned-beef hash ($6.75), greasy but oddly tasty with its accent of ketchup. There are crumbs on the table. A stained dish is solemnly removed by the waiter as he observes my eye examining it. Tea-bag tea. Standard coffee, once in a while oily. Average jam, vile marmalade. Unthrilling Danish, warmed. Yet a fine croissant—buttery, crackly, and not too sweet. Fine, fluffy French toast, crisped without, egg-mellow within ($3.95). And a compote of patrician stewed fruit ($3.25), which may well be home-preserved, in a luscious syrup both tart and sweet.

540 Park Avenue, at 61st Street (759-4100); daily 7 to 11 a.m. A.E., C.B., D.C., M.C., V.

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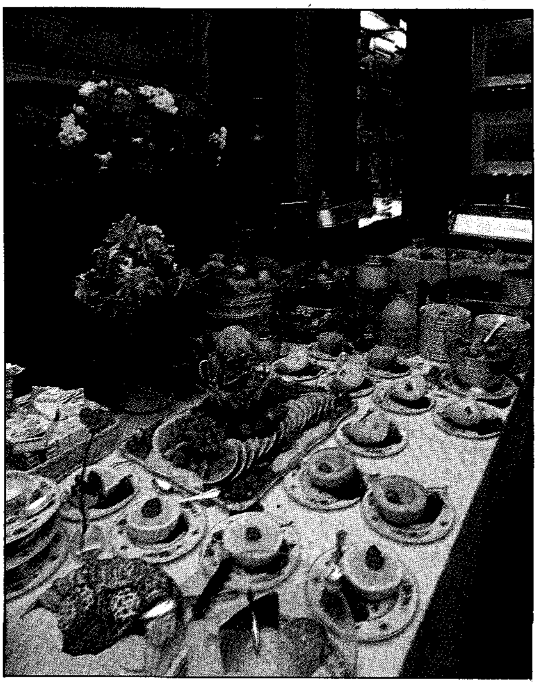

Fill 'er up: *Buffet at the Carlyle.*

INTENSE COMMUNICATION—TIFfany-pen-type business abutting leisured house breakfasting, the blue-jeaned rich scanning the complimentary *Times* of London and the *Wall Street Journal*—in the plush brown suede clubbiness of the **Carlyle.** "Good morning" from the headwaiter. Quick coffee's pour. A choice of breakfast tea ... by the bag, of course. Fresh flowers;

> "...The food may be unexciting, but the Regency is still the unchallenged power station..."

France's "in" china of the moment, from Villeroy and Boch (Wait! Surely that means it's "out"); sweet butter; real maple syrup; but a mean little tumbler of orange juice for $2.50, and shabbily cut grapefruit. Scrambled eggs are moist, the bacon tastes fresh ($5.50). Crustless white bread barely merged with egg makes wimpy French toast ($4.75). And properly runny shirred eggs are teamed with four sinewy chicken livers ($5.75).

What looks at first like a magnificent buffet ($10.50) suffers from mediocrity, poor housekeeping (carelessly cut melon, seeds in the fruit salad), and indifferent presentation—lukewarm eggs, soggy bacon, sausage in a puddle of grease. Everything would be correctable—that is, if someone cared.

Madison Avenue at 76th Street (744-1600); daily 7 to 10:30 a.m. A.E., C.B., D.C., M.C., V.

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Good morning, sunshine: *It's not breakfast that enchants at the Mayfair Regent.*

If only breakfast at the **Mayfair Regent** were as enchanting as the tinted-glass-skylighted conservatory with its charming balcony and potted palms and waitresses in ruffled aprons and Victorian caps. Indifferent room service could do as well. The orange juice ($2.25) is strained, of course, the grapefruit cut perhaps two days in advance, slashed in odd places, utterly unspoonable. Eggs sternly cooked on the first try are soft and moist on the second, with dried-out bacon belatedly delivered to the wrong person ($4.50). Real maple syrup could rescue French toast so scantily dipped in egg ($4.50). And the Neapolitan espresso ($2.75) is undrinkable. But the hashed-brown potatoes ($3)—actually tasty little fries—are impossible to resist. I won't stop coming here. It's a magic room for drinks or tea ... and soothing on the gloomiest of mornings. I'll try yogurt and berries, and park all complaints at the curb.

610 Park Avenue, at 65th Street (288-0800); daily 7 to 11 a.m. A.E., C.B., D.C., M.C., V.

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Exotic tropical-fruit "soupe" ("*amuse-bouche*") greets the mouth at the new, "nouvelle" breakfast in the handsome luxury of the **Parker Meridien**'s Restaurant Maurice. Lucullan touches impress: leaf-brewed tea, fine Dutch cocoa, excellent marmalade, serious croissants, perfection of table setting, and the morning *Times* or *Wall Street Journal* delivered. (Photocopying is available while you breakfast or chat over a wireless telephone.) Coffee is quickly poured, and a $12.50 *boulangerie* basket arrives with brioches, croissants, moist pound cake, and stale fruit bread. In only its second day, the kitchen waffles. Finally, magnificent toasted country bread arrives, and a generosity of melting pink foie gras, a decadent foil for one fried egg ($13). Alas, les oeufs à la coque, mouillettes Beluga, is a solo soft-boiled egg with pitiful dry dots of caviar on ribbons of toast, a $16 despair. Scrambled eggs Rosemonde ($6.50) are my fantasy "eggs like curdled hollandaise," with matchsticks of salmon tasting more like matchsticks than salmon.

After a nervous bulletin that "the pineapple beignets are coming," a sadly chastened maître d'hôtel pronounces the beignet issue moot. "We have a real beignet problem. We've not yet got breakfast in hand." He offers to dispense with the bill, a gesture that may be spurred by recognition of a restaurant critic (I'm not sure). Still, we pay. If the kitchen ever masters breakfast, this could be an amusing way to spend a wad of money before noon. Buffet breakfast is served in Le Patio, off the lobby: Continental, with thinnish orange juice and a shallow saucer of good fruit salad and croissant ($6.50), or American, adding scrambled eggs and everyday bacon ($8.50).

118 West 57th Street (245-5000); Monday through Friday 7 to 10 a.m. A.E., C.B., D.C., M.C., V.

(👄 NOT READY TO BE RATED) 🌹🌹🌹🌹

A whole big fat $30 million has *not* been concealed in the **Hotel Inter-Continental** (a.k.a. the Barclay). You can see several hundred thousand dollars' worth of extravaganza right from your terrace table: gilded moldings, chinoiserie, seventeenth-century consoles, and the fourteen-foot bronze-and-mirror birdcage, beneath the muted glow of the lobby skylight. What a glorious spot for breakfast—provided you don't mind the tropical-bird shrieks. There are the usual hotel standards, at less than highway-robbery prices, and a morning buffet for $9.75 with a full-grown, live chef actually frying eggs to order and flipping omelets—can't remember the last time I asked for an omelet baveuse and got it ... really loose and runny. Alas, it is cooked so quickly the cheese inside fails to melt.

At first you are stunned by the magnificence of this groaning board. Look again. The mushrooms are canned. Those great glass bowls are filled with the most pathetic canned fruit. The cheese is strictly supermarket. So is the charcuterie. The scrambled eggs, bacon, and sausage are tepid. When I tell waiter Frank the croissants are stiff, he brings a basket of warmed goodies from the kitchen, urging us to give the buffet another go. "We've football players who go back six times," he boasts.

If they've already invested $30 million, it ought to be worth a few dollars more. Let them serve great goat cheese, prosciutto, a just-poached pear, irresistible coffee cake, boursin ... a jam heady with the perfume of ripe berries.

48th Street east of Park Avenue (755-5900); daily 7 to 10:30 a.m. A.E., C.B., D.C., M.C., V.

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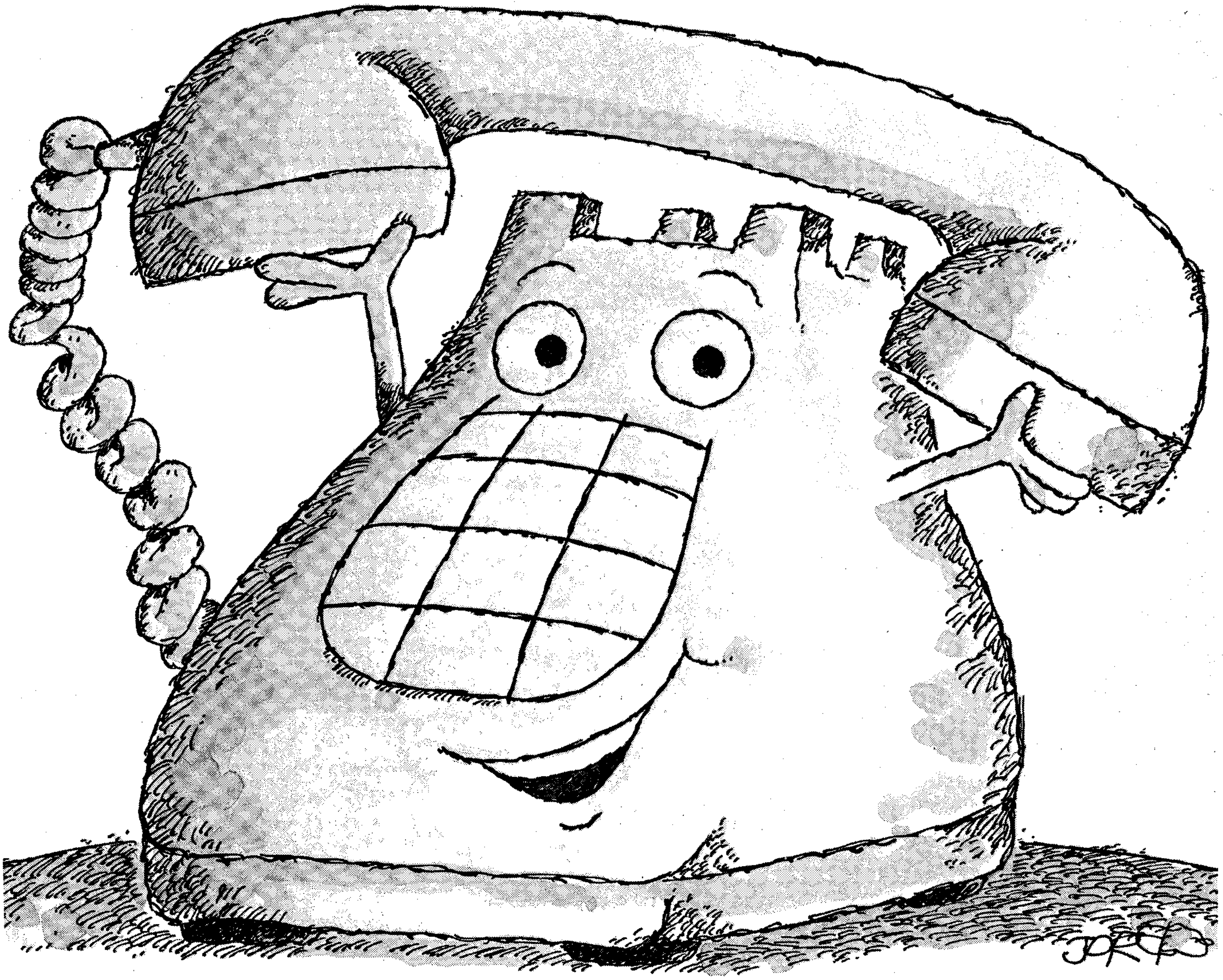

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"...Good shirred eggs, wimpy French toast in the Carlyle's brown suede clubbiness..."

LIGHT STREAMS INTO **Vista International's** Greenhouse, with its glass eye focused on the soaring World Trade Center tower, next door. Not every item on the bountiful breakfast menu is equally splendid. But cheers for the patriotic celebration of American regional breakfasts. No national eccentricity is missing, from Philadelphia scrapple to grits, granola, and lox-locked-in-a-bagel (a rather midwestern-looking bagel, alas).

The waiters seem amused by our Saturday quartet of moppets, suggesting hot chocolate for each child—his own tall china pot plus a bowl of whipped cream ($1.50). They are out of sticky buns and baked apples with raisins and walnuts ($2.25), but the nutty oat granola layered with strawberries and whipped cream in a giant sundae glass, on the "Sunbelt" breakfast ($6.75), dazzles everyone's sweet tooth, followed by indifferent French toast, with rounds of greasy sausage and listless canned apricots billed as "tangy and glazed." The Pennsylvania Dutch breakfast ($7) starts with slightly monomaniacal poached fruit—mostly apples—followed by reasonably good scrambled eggs, the kind of pre-fab home fries you see in restaurant trade magazines, and a soft, bready patty of scrapple. New England's overpoached egg rides on rather humble corned-beef hash ($7.25); near-raw smokehouse bacon is draped over billowing buttermilk pancakes ($6.75) for the "Heartland" offering.

Even now the Greenhouse is a pleasant oasis for tip-of-the-island breakfasting. It could be a treasure if the kitchen were up to the joy of the all-American concept. And if the janitor could just hold off vacuuming till all breakfasters depart.

3 World Trade Center, second-floor plaza (938-9100); Monday through Friday 6:30 to 10:30 a.m., and Saturdays and Sundays 7:30 to 11 a.m. A.E., C.B., D.C., M.C., V.

* * *

THEY'VE APPLIED A TRUCKLOAD OF décor to the Rendezvous at the **Berkshire Place**—fake-stained-glass skylight, lots of brass-and-mirror panels, and potted palms. It's cheerful, if you don't overanalyze. The boisterous Muzak is tougher to tolerate.

And they've captured the spirit of the American groaning board—smoked salmon, cream cheese, tomato and onion rings on a bagel ($10); steak, eggs, and pastry or toast ($13.25); finnan haddie ($10); creamed chipped beef ($9.75); roast-beef hash with poached egg ($9.75); all include coffee. A melting pot of breakfast notions. The Irish bacon ($3) has an odd, pleasant flavor. A bit of fat on the ham ($2.75) makes it infinitely more real than most. And the scrambled eggs are moist, gingerly seasoned. Even the coffee is drinkable. And the espresso is real. But a few basics need attention: The grapefruit is not cut at all. Sent back, it returns a slapdash disaster, still unspoonable. The orange juice is watery, with an off-taste, metallic or from a spoiled orange. Everything in the pastry basket is slightly stale, except the brioche. And the French toast has been underexposed to its egg bath. A few feet away, a film crew organizes a shoot. The cameraman has four inches of bare skin between sweatshirt and jeans. Hard to imagine skin at the Regency or the Carlyle. Here it doesn't seem so discordant.

52nd Street off Madison Avenue (753-5970); Monday through Friday 7 to 10:30 a.m., and Saturdays and Sundays till 11:30 a.m. A.E., C.B., D.C., M.C., V.

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THE EDWARDIAN ROOM HAS SURvived the tinkering of two decades, still a glory of hotel architecture, with its eye on the park—an extravagant space. Except for three Japanese, the businessmen here this morning are all wearing slightly too big suits. Do men in too big suits think it's decadent to care about breakfast? The **Plaza** doesn't seem to care, either. Poached fruit ($3.25) comes straight from the most lowly can. The croissant ($3) has been heated till it's dry, a poor, crushed has-been. There is fiercely ordinary jam, and butter in pitiful pats. Needless to say, the excellent orange juice ($2.75) is strained. Fast-scrambled eggs ($5.50), shiny and almost soft enough, are fenced with totally ordinary bacon ($4.75) that may or may not have been cooked sometime before dawn, and corned-beef hash ($7.50) is spoiled—if I can smell it across the table, you'd think the chef or a waiter might have noticed, too.

There's nothing left of the sensuous breakfast in the Palm Court except its splendorous architecture and at least one concerned waiter with the grace to be embarrassed by the kitchen's incompetence. Eggs look and taste like melted sponge. Enough said. If you must start the day here, stick to croissant ($3) and coffee ($1.60). Even the rose glow of the skylight is gone. It's a not at all sunny yellow now.

Fifth Avenue at 59th Street (759-3000); Monday through Friday 7 to 11 a.m., and Saturdays and Sundays till 11:30 a.m. A.E., C.B., D.C., M.C., V.

* * *

A LIMOUSINE WAITS OUTSIDE, AND for $3.50 it will drop you anywhere above 50th Street after your breakfast in the Saratoga Room at the **American Stanhope.** Alas, breakfast itself is tamely mediocre. No style at all. No down-home American touches. Not a corn stick or a homemade muffin in sight, though the corned-beef hash is crisped and tasty with an impeccable poached egg ($5.50). Scrambled eggs ($3.85) are tasteless. Ditto French toast ($4.75). Nicely warmed cheese Danish ($2.75) is ice-cold at the heart.

Fabulous postcards of the house's American primitive paintings are free. And the business at breakfast is likely to be museum talk.

Fifth Avenue at 81st Street (288-5800); daily 7 to 11 a.m. A.E., C.B., D.C., M.C., V.

* * *

THE **Park Lane** HAS CENTRAL PARK in focus. And the service is impressive. Asked if we would like the morning paper, my friend the Rocky Mountain Sybarite requested the *News* and the *Post.* Since the house stocks only the *Times* and the *Wall Street Journal,* a minion was promptly dispatched to fetch the tabloids.

A many-doilied presentation—lemons in cotton chemises, orange juice in crushed ice ($3.75)—does little to glorify unremarkable fare at dizzying prices. But at least the orange juice is spectacular.

36 Central Park South (371-4000); daily 7 a.m. to noon. A.E., C.B., D.C., M.C., V.

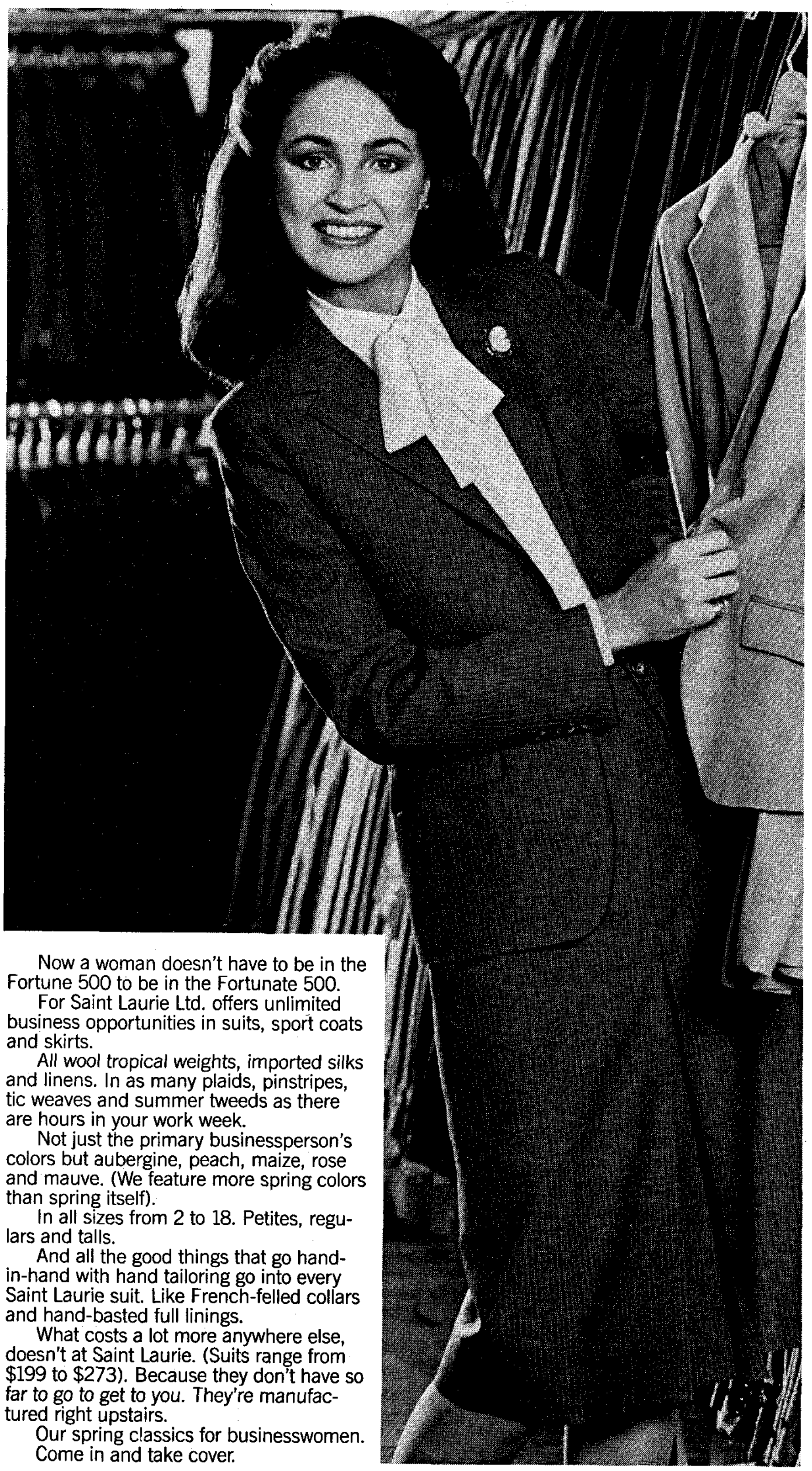
* * *

THE NEIGHBORHOODS

CLOSET BREAKFAST FREAKS who would secretly eat chocolate ganache or macaroons for breakfast have a struggle of conscience breakfasting at **Délices La Côte Basque** a hop from the goody display. It's more tranquil at this bakery's Olympic Tower–lobby station, where the tumbling waterfall muffles the breakfast din and there's not a mousse or gâteau in sight.

Here, at last, is true leaf-steeped tea with a strainer and a dish to rest the strainer in. *Quelle délicatesse!* And French coffee, serious and strong, cappuccino and real espresso. There are splendid croissants, brioches, and Danish with raspberry jam and sweet butter on the petit déjeuner complet ($4.50). It takes two tries to get eggs soft-scrambled, and the kitchen never achieves a buttery sheen (with bacon and effetely de-crusted white toast, $5.25). But poached eggs Benedict with Canadian bacon are impeccable in a tart, warm hollandaise ($7.75).

The lobby is a public space, of course,



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and a pair of lovers nuzzle near, oblivious to a man jotting notes on a legal pad and a bag lady absorbed in picking nits from her hair.

645 Fifth Avenue, at 51st Street (935-2220); Monday through Friday 8 to 11:30 a.m., and Saturdays 9 to 11:30 a.m. A.E., C.B., D.C.

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WALKING INTO THIS PRECIOUS preservation of pre-Revolutionary Manhattan, it is easy to imagine communing with the spirit of George Washington. His portrait wreathed in pinecones seems to bless the flickering gas fire of **Fraunces Tavern.** Should he haunt breakfast in the handsome Tallmadge Room, where the chef is busily turning omelets, we could offer him a cherry Danish. For $9.75 you begin with melon, skillfully cut grapefruit, or a jolt of excellent orange juice. Native or Canadian bacon and sausage accompany moist scrambled eggs and good omelets, unseasoned but deftly done. Nova Scotia salmon is served with cream cheese on a bagel. Oatmeal is McCann's Drogheda Irish.

Toasted corn muffin, buttery croissant, a brioche in need of warming, blueberry muffins . . . nothing to exult over, but nothing insulting. And whipped butter, plus homemade preserves in the mason jar on the table wafting the perfume of berry. A sweetly relentless waiter urges everyone to try the fresh strawberries: "They're wonderful."

154 Pearl Street (269-0144); Monday through Friday 8 to 10 a.m. A.E., C.B., D.C., M.C., V.

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BREAKFAST IS AN AMAZING ADVENture in commerce at **Sylvia's,** where itinerant vendors pass through, hawking $15 blue jeans, gym socks, disposable lighters, and a complete set of cut-rate king-size sheets as you bliss out on the homemade biscuits, two perfectly scrambled eggs, and grits—only $1.50. Sausage, bacon, or thick-slab bacon, with a crisp edge your teeth can chew on as long as you like, adds 50 cents to the tab, and a 50-cent salmon cake is a cholesterol-wise alternative. Sardines, pork chops, or freshly fried chicken (moister now than it will be at dinner) are also served with eggs or grits ($1.85 to $3), and the hotcakes ($2.25) are thick, though probably not terminal. Everything would be better with butter, but Sylvia believes in margarine. The staff here is either family or near kin and couldn't be warmer. Definitely worth an uptown jaunt. Flag a gypsy cab for the ride home.

328 Lenox Avenue, near 127th Street (534-9414); daily 7:30 a.m. to about 1:30 p.m. No credit cards.

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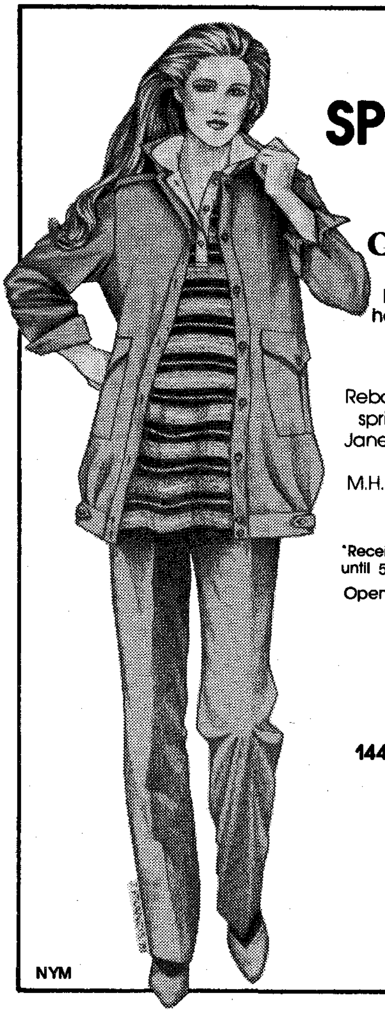

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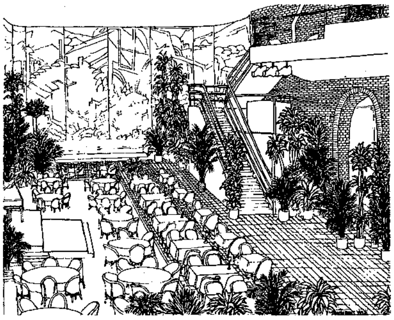

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THE **Bagel** IS NOT FOR THE CLAUSTROPHOBIC. Yet, small as it is (not much bigger than a walk-in closet), this cozy little grill does one of the best breakfasts in town—for a pittance.

Breakfast any time of the day on scrambled eggs (not in curds, but soft and wet) with not too crisp bacon (as specified) and a toasted bagel (all for $2.45). A western omelet is somewhat firm but very tasty ($2.45 with bagel). Potato pancakes ($2.50) are deep-fried, with a choice of sour cream or applesauce, when both are cosmically essential. Just plain old commercial white bread goes into the French toast ($1.35), but it's voluptuously eggy, with syrup and melted butter for sublime excess. Instant grits are just the way I like them, a little bit lumpy. And the foamy rich orange juice ($1) is spectacular, the best in the survey. Good American coffee comes in tall cups. The staff is rather small-town friendly, and for kitsch there is honey in a squeezable bear and ketchup in a plastic tomato.

170 West 4th Street (255-0106); Monday through Saturday 7:30 a.m. to midnight, and Sundays 8 a.m. to 11 p.m. No credit cards.

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BREAKFAST IN SOHO CAN BE LEISURELY and delicious in the **Cupping Room Café**, where artists and their dealers meet over tall steins of frothy café au lait, though privacy is scrupulously respected if you prefer to solo over the morning paper. Sit at a tiny marble table in this brick-and-unfinished-wood setting, with its handsome old ceramic stove out back, and brace for the day with excellent fresh fruit ($2); thick, squeezed orange juice ($1.25); homemade muffins ($1.35); yogurt ambrosia ($3.25), with fruit, nuts, raisins, and wheat germ; omelets of varying design (from $2.75); or the trencherman's "Southern Mix": moist, buttery scrambled eggs with ham on a waffle ($4.95). Espresso eggs ($3) are whipped and steamed on the espresso machine (they should not be quite so stiff). "No one stares you down waiting to take the table," SoHo-stationed architect Alan Buchsbaum observes. But he was shocked one morning when the entire crew at the bar broke into doo-wop songs from the fifties. "Not exactly what you need at 8:30 A.M."

359 West Broadway (925-2898); Monday through Friday 8 a.m. to 1 a.m., and Saturdays and Sundays 9 a.m. to 1 a.m. No credit cards.

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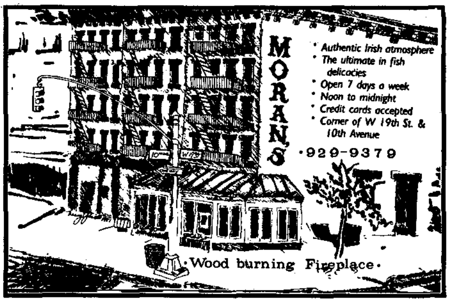
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55 East 52nd Street (935-0300); Monday through Friday 8 to 11 a.m. A.E.

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THE **Market Diner** IS A POLO Lounge for cabbies. That's why you see those limousines gleaming in the sun out front and the taxis nuzzled like so many yellow pups seeking nourishment from the Great Formica'd Mother. Breakfast is good, and the prices are modest—reconstituted orange juice, hard-edged scrambled eggs, toast or roll, and decent coffee, just $1.90. Prole pastry, cellophane-wrapped. The Plaza's $1.25-per-strip bacon is 40 cents here, but a fat, boring sausage is 80 cents. The fries (75 cents) aren't exactly thrilling, either. Still, the greasy, rather tasteless corned-beef hash ($2) is no worse than some. And the French toast is good enough, for $1.30—ditto the hotcakes with whipped butter and sugar syrup. From time to time the soothing Muzak will be interrupted by an operator paging not Paul Newman but possibly his chauffeur.

572 Eleventh Avenue, at 43rd Street (244-6033); breakfast specials served from 5 a.m. to 10:30 a.m., à la carte breakfasts all day. M.C., V. for charges over $10.

👄 👄 🌹 $

IF THERE IS EVER A BREAKFAST MEETing at the **Kiev**, the first order of business is surely the legendary French toast—thick, egg-soaked slices of home-baked challah, crisp-grilled ($2.25). At this popular, crowded, sometimes overheated little luncheonette you can breakfast 24 hours a day, but from 6 to 11 A.M. you get orange juice and coffee thrown in free on the daily specials—bacon, ham, or sausage, 85 cents extra. Omelets are served with home fries and two monumental slices of buttered challah ($2.25 to $4.65). Scrambled eggs with greasy grilled rounds of delicious kielbasa ($2.25) are a house forte, and two blintzes with sour cream ($3.40) are crisped crêpe rolls fat with blueberries, cherries, or cheese. "Mama," says our waitress to the cook, "kielbasa, scrambled, soft." And that's how she cooked them.

117 Second Avenue, at 7th Street (674-4040); 24 hours daily; breakfast specials 6 to 11 a.m. No credit cards.

👄 👄 👄 $

SEVENTEENTH-CENTURY SPANISH dance music, classically perky, suits the cheerful warmth of breakfast at **Elephant & Castle.** Moist, meaty, thick bacon—they cut it themselves every morning—is the best found on this quest. Scrambled eggs ($1.25) are quick-cooked (not the way I like them, but moist and good). By noon the fresh orange juice (85 cents and $1.25) tastes slightly listless, and the French bread is stale enough to need refreshing in the oven. But there is good espresso ($1.25). Daisies in a Perrier bottle welcome. And the omelet palette ranges from classic to motley to whimsical ($2.25 to $6.75). Except for French toast and oatmeal, breakfast is available all day.

68 Greenwich Avenue (243-1400) and 183 Prince Street (260-3600); breakfast specials, daily 9 to 11:30 a.m. A.E., C.B., D.C., M.C., V.

◆ ◆ ◆ ✿

JEWISH SOUL FOOD IS WHAT BREAKfast at the **Famous Dairy Restaurant** is all about. Eggs and omelets, of course, and fishy things on a bagel—lox, Nova Scotia, smoked whitefish, chopped herring, with or without cream cheese. If you see a man eating matzo brei ($4), he may be a Jewish prince longing for his mother (or, less neurotically, her cooking). The plate is piled high. It's a little like eating shredded magazines dipped in egg and fried—actually it's softened matzo soaked in egg, and some people adore it. For me, sour cream would help. (Of course, we of the sour-cream faith can't imagine anything sour cream doesn't help.) The Famous mixed grill ($4.75) is fried—one eggy, delicious potato pancake, a trio of deep-fried potato pirogen, and a faintly greasy cheese blintz, folded . . . with sour cream and applesauce for anointing or total immersion. A breakfast you won't fall asleep over.

222 West 72nd Street (595-8487); daily 7:30 to 11:30 a.m. No credit cards.

◆ ◆ ✿ $

APPARENTLY NEW YORK EVEN HAS an audience for theater at breakfast. There is a full house Tuesday mornings at the **Cornelia Street Café,** so tight that a waiter, after first trying to vault the crowd, meekly settles for letting patrons in the fore serve those in the rear. A notice in the *Times* the day before is really taxing the system.

It takes forever to get orange juice ($1.25 and $1.75), which comes fresh-squeezed but a little thin; real espresso (75 cents) or cappuccino ($1.25)—there is no everyday percolated, a snobbery I rather like—and real tea ($1.50). Brioches and croissants ($1.25) are normally served with butter, jam, and marmalade. Today it takes time for the jam to wend its way. Breakfast might be

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quiche ($3.75), poached eggs on an English muffin ($2.25), honeyed yogurt and wheat germ ($1.75), or eggs steamed by the espresso machine, with or without vermouth ($2.50). "We'll just have to let your quiche go or we'll never get the play started," the waiter apologizes. "We're not famished," a spectator cries. "On with the show." Waiter turns actor, picks up a script, and joins the New Works Project's reading.

29 Cornelia Street (929-9869); daily 8:30 a.m. to 2 a.m. Breakfast theater. Tuesdays at 9:30 a.m. No credit cards.

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THE **Brasserie** PROVOKES VIOLENT passion. Critics call it a zoo. Fanciers find it ideal for a fast business séance or for breakfast at a bleary 4 A.M. I've had ghastly confrontations with Brasserie fare in the wee hours, but a recent breakfast had its triumphs.

There are what look like bright new checked cloths on the tables, amazingly amiable service, even a memo pad to jot notes on. Asked if potatoes come with the bacon and eggs, the waiter replies, "French fries. I'm not sure if they come with eggs, but I'll see that you get some." A second waiter drops off a Siamese-twinned croissant, a real mutant. "Is that standard?" we ask. "No, I just make it my business to choose the best ones myself," he responds. The croissant is buttery, crisp, and not oversweet. Alas, the coffee is never hot enough. Scrambled eggs ($2.75) are fairly moist, bacon ($1.50) almost raw, and soggy French toast ($3.25) too sweet, with an off-taste.

But there is whimsical joy in the poached eggs Benedict ($5.75)—not a duo but a *ménage à trois* nuzzled on two halves of an English muffin with Canadian bacon under a tart, warm napping of hollandaise.

100 East 53rd Street (751-4840); breakfast 24 hours daily. A.E., C.B., D.C., M.C., V.

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WITH BREAKFAST A RAGING BARgain all over town, **McDonald's** is perhaps not so much an economy as a habit. And at $1.19 the Egg McMuffin (a perfect circle of fried egg that might have been designed by Roy Lichtenstein, on a circle of ham, on a circle of muffin, glued with a melt of cheese) is actually not bad at all. Eggs can be scrambled to order, soft, fast, and moist, with a spicy sausage and a perfectly edible fried potato croquette for $1.69. Butter and syrup enhance thin pancakes with sausage ($1.39), and the coffee is no worse than most, though the Danish tastes like spun sugar. The crowd on Broadway at 70th Street is fast-food eclectic—young moms with toddlers, a toothless derelict sipping coffee and milk from a Styrofoam box, frail wisps of old ladies counting out pennies. But the help is cheerful. So is the music. And at 9:45 A.M. the place is spotless.

Hours at which you can get your Egg McMuffin vary from one McDonald's to the next.

👄👄 $

THE EAST VILLAGE'S **White Wave** might have been pieced together from abandoned packing crates by an unemployed actor doing his first carpentry job. It's a loving look, true to the organic faith. And the air is perfumed with cinnamon. The crowd doesn't look especially organic, but the waitresses do—one is handsomely hennaed, and the other is pregnant. Orange juice ($1.25) is "fresh flown from Florida," which could mean squeezed in the field. The bread is splendid, and so are organic eggs ($1.75). But the kasha they come with is watery, and a beige sludge with mushrooms on top doesn't actually help. Whole-wheat waffles are thick and quite serious ($2.75). My friend with the sweet tooth looks as if he may cry. Such quality depresses him. Whole-grain pancakes, with big, fat blueberries ($3.50), are more frivolous. There is an international roster of omelets—Norwegian, Greek, Casablanca, French (from $2.75). The fresh fruit is a little shabby; a splash of orange juice or lemon would keep bananas from turning gray. And those of us who would gladly bathe in butter do feel impoverished in the margarine zone.

93 Second Avenue, at 5th Street (475-9273); Monday through Friday 9:30 a.m. to 4:30 p.m., and Saturdays and Sundays 10 a.m. to 4:30 p.m. No credit cards.

👄🌹

THE GOURMANDS' DAWN PATROL agrees that nothing beats an English breakfast. A kidney. A kipper. A rasher. A scone. With great expectations we awaited **Richoux of London's** invasion of New York's underground at Citicorp Center and on Sixth Avenue, offering breakfast from two in the morning. Pubby, if not quite sedately clubby, is the trim tufted-leather-and-brown-suede cocoon with the pleasant lilt of British accents. Our Australian waiter offers to redo the scrambled eggs when it is clear they are overdone, but the legend of English breakfasts is already tarnished by the odd-tasting bacon, plebeian sausage, watery mushrooms, greasy fried toast, and tomato fluted and grilled but tasteless and raw, not to mention the bag-born tea (all on the "British Grill" breakfast, $8.50). Orange juice is indeed freshly squeezed, then strained ($1.75), and the ham omelet ($5.25) is a rubbery disk folded around an evil slice of rancid meat.

153 East 53rd Street (753-7721) and 1373 Sixth Avenue, at 55th Street (265-3090); daily 2 a.m. to 11 a.m. A.E., C.B., D.C., M.C., V.

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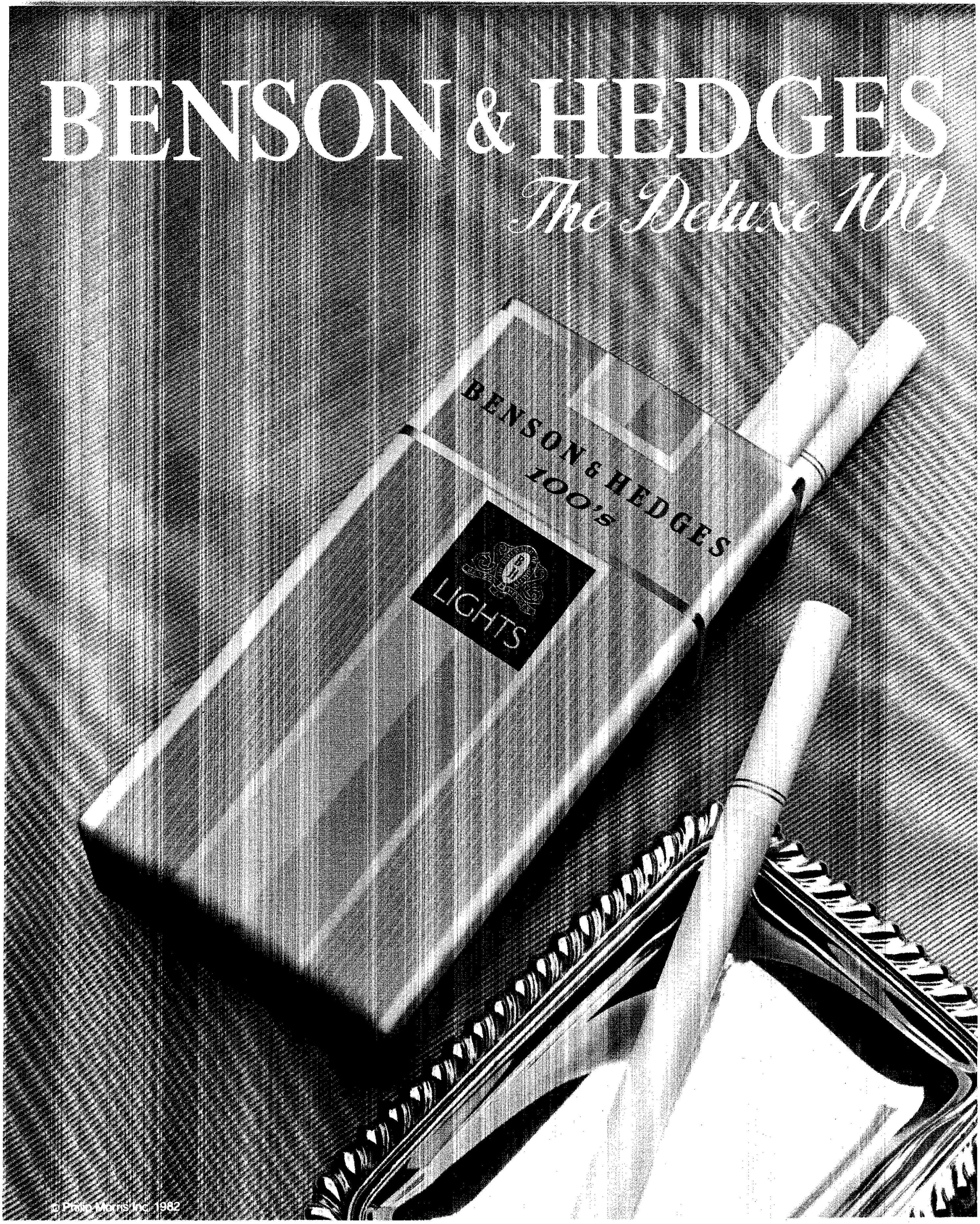
MORNINGS ARE A BLUR FOR ME. I won't let myself do anything committal before four in the afternoon. But nasty deadlines once forced me to do business at breakfast. The obliging gent met me at the **Eclair Bakery and Restaurant,** and we drew up a preliminary contract on a paper napkin. It's still in my file. Since my idea of breakfast is espresso and coffee cake, the Eclair is ideal—I'm mad about the Russian and cinnamon coffee cake ($1.75) by the slice. Just as well, since the bacon is burned, scrambled eggs are cooked beyond salvation, and the orange juice tastes like sugared Tropicana (this combination, with roll and coffee, $4). Fried eggs are safer, as are the poached, served on a rectangle of ham that could be reconstituted, too. And plump toasted bagels are served with a great blob of cream cheese. For some reason, the people who run the Eclair are often grumpy. The sullen, silent waitress who fills the coffee cup as soon as you settle refuses to respond to a "Good morning." But the regulars here cheerfully gossip across the room, sharing woes and triumphs and gory details of the latest murder over cups topped with gobs of whipped cream.

141 West 72nd Street (873-7700); daily 8 to 11 a.m. No credit cards.

👄 (COFFEE CAKE, 👄👄👄👄)

BREAKFAST IN CHINATOWN (A VARYing adventure, and therefore not rated) is congee, a hot rice gruel flavored with bits of fish or meat or wings and giblets, accompanied by fried bread and sesame buns, turnip cake, and dough-wrapped dim sum. Congee with opalescent chunks of 1,000-year-old egg is delicious, a hearty porridge you get for a pittance daily from 7 to 9 A.M. at the counter of **Hao Shih Chieh** (15 Catherine Street, 964-0938). The mythic dim sum parade goes from 7:30 A.M. to 5 P.M. at **Hee Seung Fung** (46 Bowery, 374-1319). Congee is served here too. ■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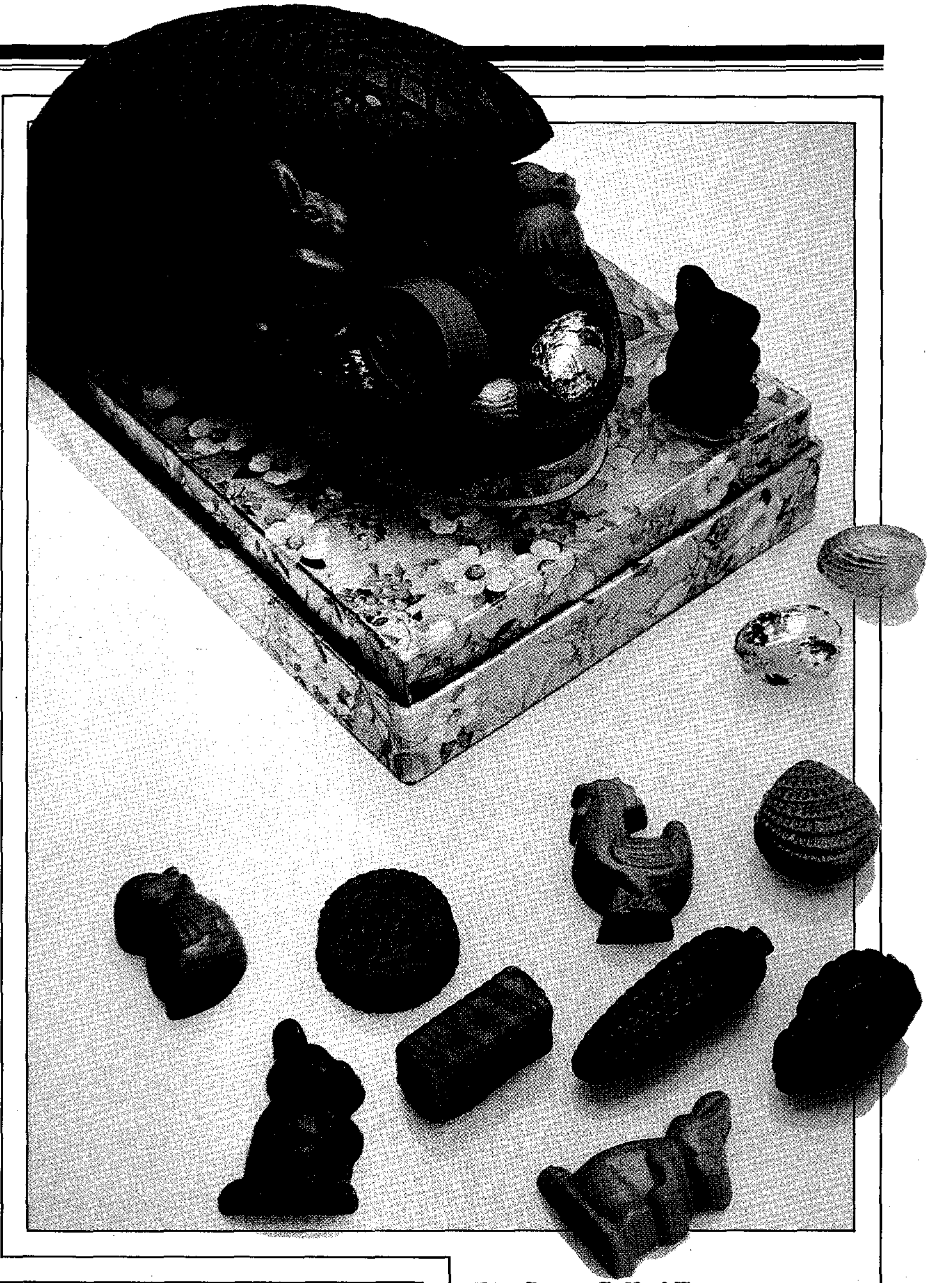
By Nancy McKeon and Corky Pollan

Rabbit Is Rich

"Qu'ils mangent de la brioche," said Marie Antoinette. Taking her command to delicious abandon, for Easter Sunday brunching Au Bon Pain has an irresistible kugelhupf rabbit and a golden, raisin-filled lamb ($5 each). The sweet, eggy bread—how grand for a festive breakfast with the kids on Easter morning!—tastes enough like brioche to please even Marie (who went on to lose her head over more important matters but was downright sensible when it came to breakfast). These two creations can also be had in time for Easter-basket gifts. Just be sure to order two days before you want them. **—Colette Rossant**

AU BON PAIN/*Citicorp Center/153 East 53rd Street/838-6996*



The Sweet Sell of Excess

Forget about Belgian lace. Never mind about endive. Belgium's true emissaries are those candymakers whose shops boast more seasonal froufrou than Fanny Farmer could ever shake a box of butter crunch at. Here, then, is the newest émigré, Chocolaterie Corné Toison d'Or (named after the Order of the Golden Fleece), now ensconced in its own little jewel of a shop on Madison Avenue. The masterpiece of the moment: an enormous dark-chocolate Easter egg filled with cream-center eggs, chocolate chicks and bunnies, and other sweets of the season. The largest egg, almost five pounds, is $150; the smallest, a 12.3-ouncer, is $30. And the Easter animals and the little cream-filled eggs are also available loose—at $22 per pound.

CHOCOLATERIE CORNE TOISON D'OR/*527 Madison Avenue, near 54th/308-4060*

Photographs by Jorge Diaz.

Santa Fe Sale

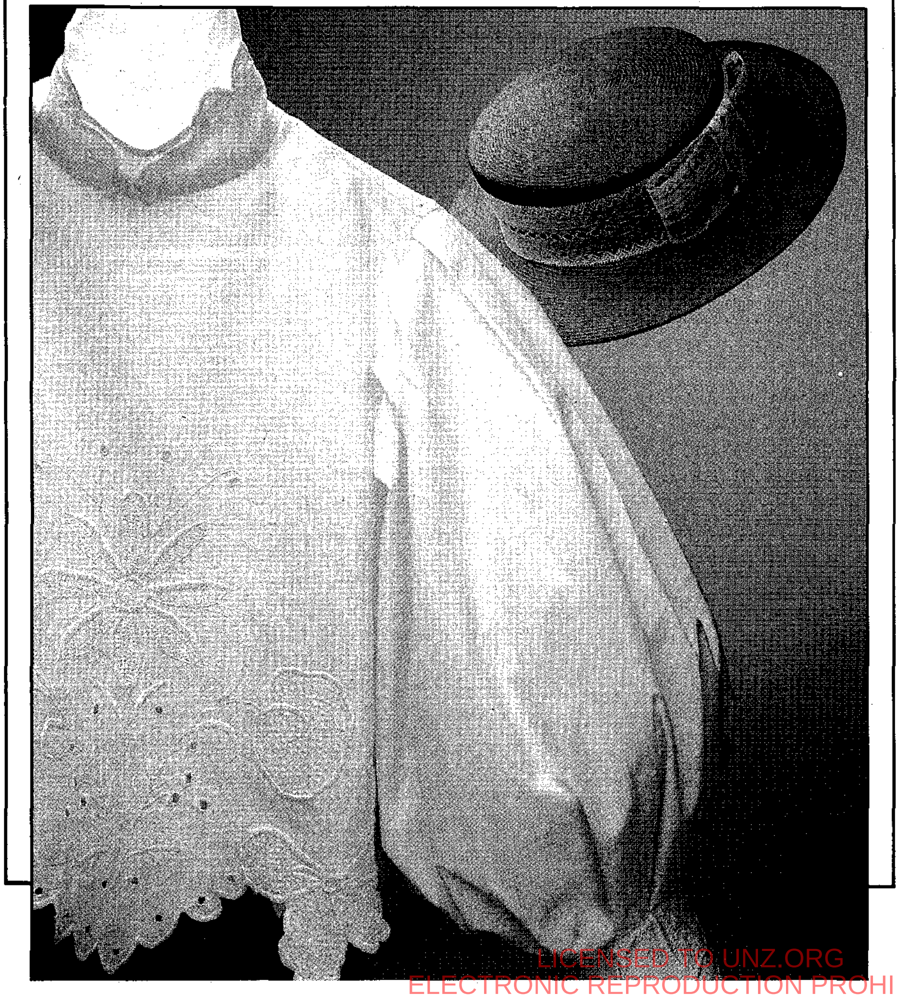
"Go west, young man" was the cry of the 1850s. In the 1980s we can't go west because the West keeps coming east. The latest migration comes to Lord & Taylor on April 7 when Santa Fe invades the store. Traditional southwestern designs will be represented, but so will interpretations by Carol Horn, Koos van den Akker, and Becky Bisoulis. Other goodies include (right, clockwise from top) Robert Rivera's painted gourd ($95), a rayon-silk-and-cotton throw woven by Nargis ($185), Kathy Gurwell's handmade stationery ($25 for ten sheets and envelopes), a stoneware dish by Ralph Pardington ($12.50), hand-dipped beeswax candles by Antoinette Smith ($1.75 each), and Priscilla Hoback's handmade screw-lid jar filled with ground chili ($20).

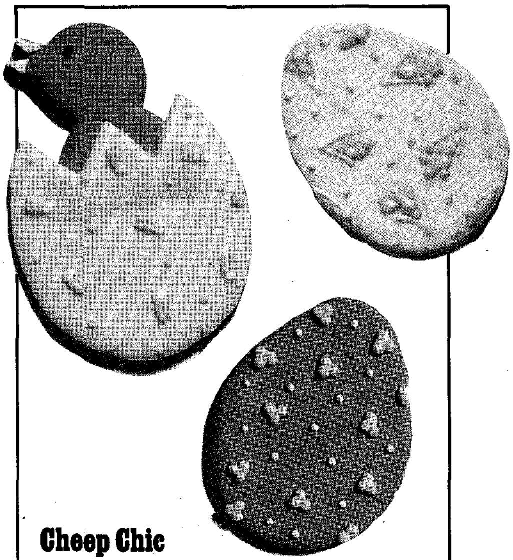
"FOCUS AMERICA: SANTA FE"/*Lord & Taylor*

Table Settings

Linens that looked starched and frilly on Grandma's table look even more special when crafted into Victorian-style blouses with leg-of-mutton sleeves and banded collars ($150). A festive spring touch is a traditional boater in an untraditional raspberry straw ($58).

BLOUSE/*Fonda's South/134 Seventh Avenue South, near 10th/929-4395*
BOATER/*Serendipity 3/225 East 60th Street/838-3531*

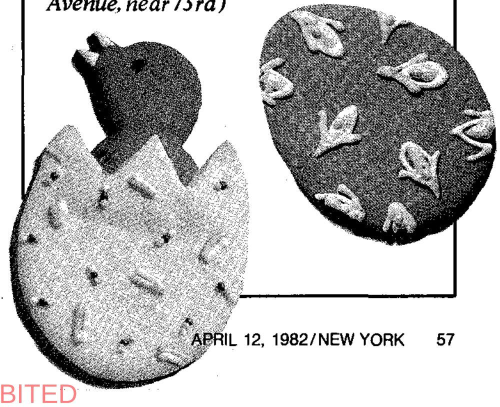




Cheep Chic

We don't care which came first. This spice-cookie chicken and sugar-cookie egg come together ($2.75), just as shown. And, if you're not dyeing your own this year, there are icing-trimmed eggs ($1.25).

SUGAR COOKIES/*B. Altman (fifth floor), Betsy's Place (144 East 74th Street), Dean & DeLuca (121 Prince Street), the Silver Palate (274 Columbus Avenue, near 73rd)*



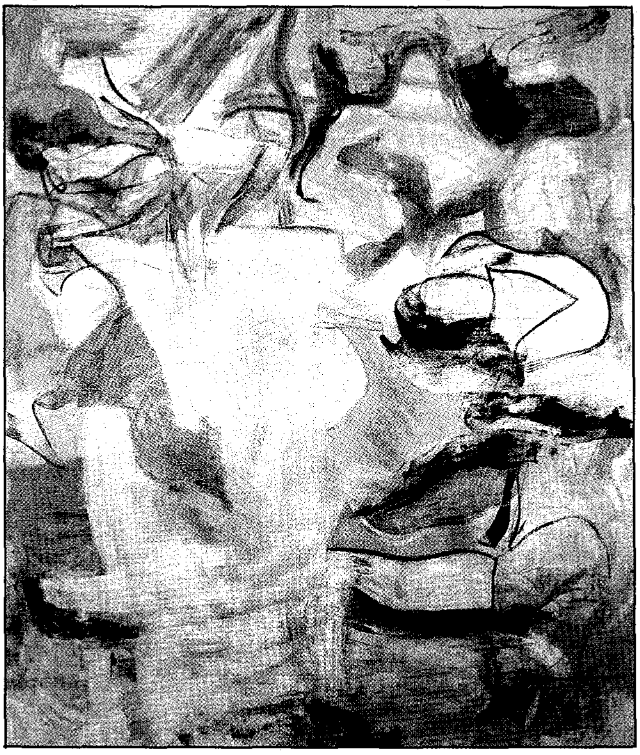
Photographs: top and right, Ricardo Salas; bottom left, Jorge Diaz.

Art/Kay Larson

DE KOONING ADRIFT

"...When his 'women' left him, they took the image he did battle with; his abstractions are as pleasant as churchgoers..."

THE VAGARIES OF JUDGMENT ARE AS INtricate as they are mysterious. Take the case of **William de Kooning.** His 1950s inventions in the name of abstract painting are widely revered; if there is ever an Abstract Expressionist hall of fame, his marble memorial will unquestionably be in it. But about his works of the last fifteen-odd years disagreement is so profound that no common ground seems possible, even among professional judgment-makers. This gap in taste raises the possibility that it is not so easy to address abstract painting, even after all these decades. If de Kooning can't do it, and his commentators can't do it, can anybody else be expected to?



Brushing up: Untitled II, *a recent de Kooning abstraction.*

Our genial savant is no stranger to argument. In the fifties, the small troop of his supporters fought off the foes of abstraction while he calmly turned out his endless series "Women"—harpies with buckteeth, glaring eyes, and ballooning breasts, first cousins of the Neolithic Venus of Willendorf. By now the situation is reversed. There is a surfeit of de Kooning defenders and a desperate lack of what to me is critical thinking about an aging master. The glow of his reputation dazzles too many already widened eyes.

But it should be clear that not everyone agrees with me. When the Guggenheim paraded the late "East Hampton" works in 1978, the choirs sang praises, though privately there were grumbles of dissatisfaction. I thought those paintings were an embarrassment, and de Kooning would have been well advised to keep them at home. Now, the newest batch (dating from the period 1981–82) has appeared at Fourcade, invoking the arguments all over again. The Museum of Modern Art has expressed an interest in purchasing the painting reproduced here; since its curators are not usually known to buy works they don't like, we can presume we have heard the museum's opinion. With all due respect for the ups and downs of judgment and the necessity of conflicting views, I have to say that my own opinion, again, is headed in the opposite direction.

But first, the historical background. De Kooning is an important if not essential painter for the 1950s, a fact that not only contributes to the muddle about his late works but stands outside the muddle as well. His painting then had a vehemence it has since lost. His pictorial energy was astonishing: Nobody could match him at tearing into the traditional subject of the female nude and reconstituting it *as a subject* from the ground up. De Kooning disemboweled his nudes with rabid slashes of the brush, flaying each ponderous madonna into a skin of paint, tacking her image to the canvas with his will. His relationship to his image was one of his most important discoveries. De Kooning worried away at those pendulous females, nearly obliterating their associations with portraiture. Some observers at the time wondered why he stayed so close to abstraction without actually succumbing to it; there was speculation that he needed the *implication* of an image, something to *abstract from.* Without his women, what would structure the picture?

Since quitting the figure, de Kooning has drifted increasingly into a sort of impressionistic expressionism in which his brushwork carries all the weight of the painting. The works in the Guggenheim show consisted entirely of flurries of brushwork; the ones at Fourcade have also added washy color that spreads out to become a background for the brush marks. On this field of yellow, for instance, or white, each of de Kooning's gestures floats like one of the severed elements of a signature. A wave of the hand here, a sharp dash there, and the painting is done. There is a false bravado in these works, an implication that the painter knows what he is doing and that the knowing should be sufficient.

Two works on the first floor—the show's worst—carry this special self-congratulation to limits that would discomfit even a Sunday painter. The base color is white; the brushwork in one painting is primarily alizarin crimson, and green in the second. Both green and red are as raw as they came in the tube. They leave vapor trails of pastel green and red in their wake.

The problem with de Kooning's brush is that it seems erratically motivated. Like someone who has just discovered the free-form potentials in modern dance but hasn't a clue as to how to perform the movements, de Kooning seems determined to investigate openness and expansiveness in painting without recalling that great precision is needed to do so. When the women left him, they took away the image he did battle with. He no longer struggles against painting; these abstractions drift about without purpose, pleasant as churchgoers.

His admirers value his openness, or so they tell me; his dealer claims these liberated canvases point toward a whole new direction in abstract painting. Perhaps. What turns me against them is not the direction in which they point but

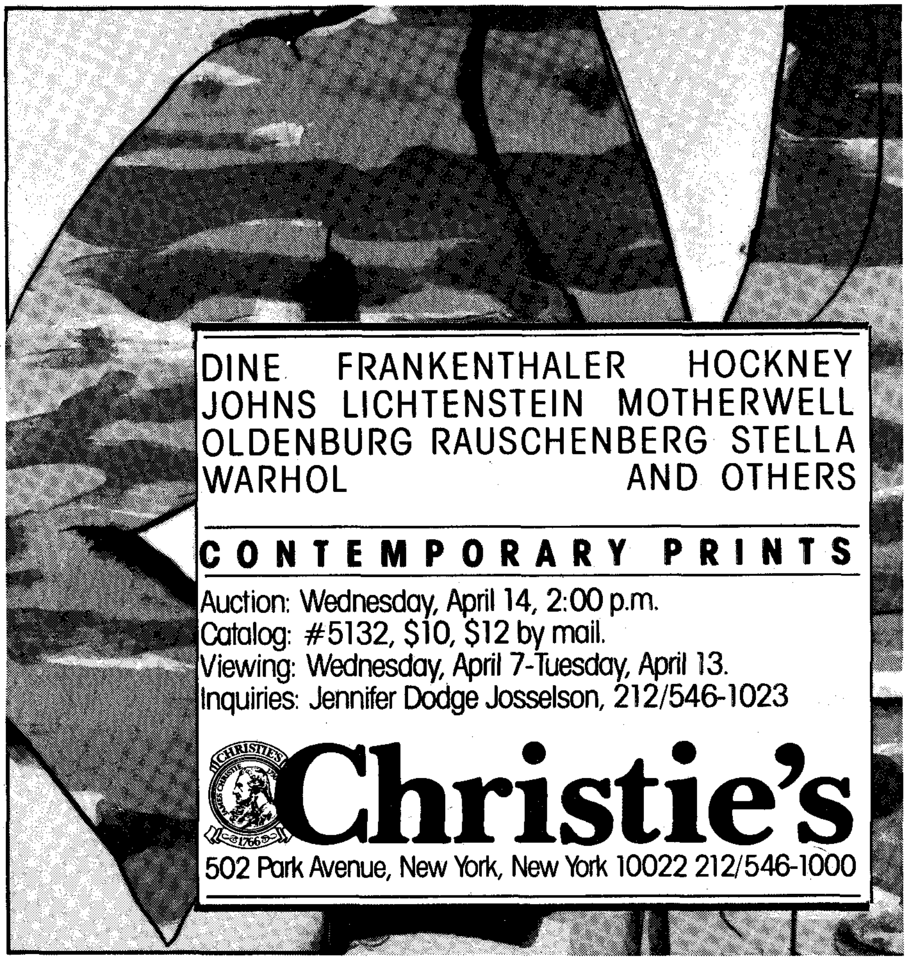
Photograph by Bruce C. Jones.

the means by which they plan to arrive. De Kooning seems bored with subtlety. He propels his raw colors through the snowfields of white and yellow as though speed were equivalent to spontaneity. The brushstrokes then become the painting's "image." I suppose at this point it doesn't matter whether the strokes themselves have merit or whether they are classically composed in relation to one another. That relationship is the least of de Kooning's concerns. He means only to "hang" them in the misty seas of sunshine and moonlight.

The perception of a painting as a series of veils held together by harder edges is not exactly original with de Kooning. Arshile Gorky, for one, exploited it to perfection. There is more than a hint of Gorky here, especially when de Kooning gives substance and shape to his washy veils by inscribing a single drawn line on them—a hint of Gorky's biomorphisms and an acknowledgment that the brush's "image" can't go it alone.

De Kooning's serene machismo, oddly enough, stands up well in reproduction, where the raw tones of the paint are modified by lithography's multiple screens and ink recombinations. Printer's ink softens them and lends them complexity. How curious that these harsh works have defied commercial printing's distortions by refusing to be subtle. The same softening process makes them also look better when seen from a great distance. At such a remove, questions of technique disappear, and de Kooning's gestures lose their gravity, their quality of strained exuberance. The paintings begin to lighten up; the washy areas float; the brushstrokes bob up and down like quotation marks adrift in a sea. Could it be that their problem is simply their scale? De Kooning is comfortable with working large (most works here are six or seven feet tall). His airplane-hangar-size studio in the Hamptons conditions him to that size. If the paintings were small enough to contain those brushstrokes and force them to intersect with the rest of the picture, perhaps his gestures would not seem so disturbingly random.

It may sound like a small point, but it's not. The scale of a painting is as crucial as any other of an artist's decisions. If de Kooning continues to paint large because he is comfortable working that way, then the problem becomes de Kooning's comfortableness. Should a great artist continually be forced to outstrip himself? If Pollock had lived, would he now be turning out homogenized and pasturized drips? Should we not allow de Kooning his old age? Unfortunately, the dictates of life are not the dictates of art. (36 East 75th Street; through May 1.) ▬



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Movies/David Denby

PUSS IN BOOTS

"...Bondage, hacked-up prostitutes—this version of *Cat People* makes everything lurid, obvious, and portentous..."

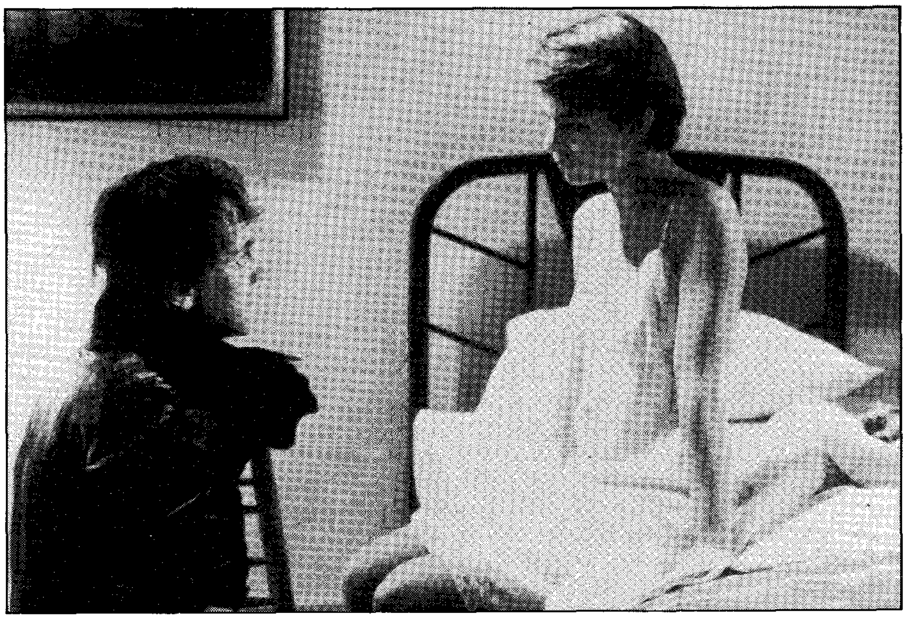
IN PAUL SCHRADER'S **Cat People,** A luridly literal-minded sex-horror fantasia, Nastassia Kinski plays a lovely young girl—a nice kid—who is all mixed up. Having been raised by foster parents, Kinski's Irena Gallier rejoins her long-lost brother (Malcolm McDowell) in New Orleans and falls in love with the good-looking zoo keeper (John Heard) she meets when she stands staring at a fierce black leopard in a cage. She doesn't know why she's obsessed with the beast. How *could* she know that eons ago one of her female ancestors was carried across desert sands by muscled bald men with black spots on their bodies, tied to a tree, and left to mate with a panther? Virginal and vaguely frightened of sex, she's got a raging cat hiding inside her—she's seething with what D. H. Lawrence, in a purple mood, might have called "dark leopard consciousness." Most of the time she tugs at her dowdy clothes, blinks, and speaks in a tentative voice. But when she walks into the moonlight on a Louisiana bayou and pulls off her nightgown, she has the proud stance of a predator.

You can laugh at this movie (you *have* to laugh at some of it), but you can't really make fun of beauty as powerfully singular as Nastassia Kinski's. Clothed, she's an impersonal, cautiously flirtatious actress with lovely eyes, a thrust-out lower lip, and a bodiless, nowheresville voice. Unclothed, she has an imperious strangeness—she's nothing like the willowy or plush-bodied women who usually become movie stars. High-waisted and sinewy, with powerful thighs, she seems ready to spring even when standing still (without doubt, she has the sexiest spine in movie history).

Kinski is certainly more feline than Simone Simon, star of the original version of *Cat People,* a nifty 1942 B movie written by DeWitt Bodeen, directed by Jacques Tourneur, and produced by RKO's wizardly Val Lewton, who specialized in intelligent, low-budget horror films. In all other ways, however, I prefer the original. Lewton's movie was an elegantly suggestive affair: Never have a few shadows and some gentle scraping noises implied so much.

Everything that was hinted at in the original has been spelled out, and various atrocities have been added on. Schrader and screenwriter Alan Ormsby are trying for an obsessive "dark" myth of monstrous couplings, births, transformations. The movie is full of blood-stained floors and sheets, steaming, gelatinous gunk, alligators moaning in the night. Bodeen's little story has been crassly refashioned so as to produce juicy Freudian horrors—sex as annihilation, as ultimate taboo—and after a while we seem to be watching not the possibilities that were always inherent in the material but the mucky personal fantasies that have been loaded onto it.

Paul Schrader's last two films, *Hardcore* and *American Gigolo,* were also weighted with a heavy load of sexual obsession; by this time I think it's obvious that this man is trying to tell us something. Schrader and Ormsby have invented a brother for Irena, given him the director's first name, and cast an actor who looks like him—Schrader and McDowell have the same wide, soft nose, heavy brow, and sunken eyes. Glowering Paul keeps trying to seduce or rape Irena. Why? Because they're both cat people, and so they can safely sleep only with each other—if anyone else arouses them, they turn into leopards and must kill someone before returning to human form. Our heroine refuses, of course, so Paul goes on a rampage. A sequence in which a hooker chats away happily, thinking that her client is in the bathroom, while a black tail thumps expectantly under the bed has a charge of perverse wit in it that makes the bloody scene that follows easier to bear. But I can't say I enjoyed looking at the hacked-up body of another woman, a friendly blonde who does her best to excite Paul. Since Schrader is generally solemn about his far-out conceits, the movie seems slightly mad. In the original *Cat People* the notion that sex could turn the heroine into a beast was a witty metaphor for men's fears of being overwhelmed by sexually ravenous women. Now that the whole notion is worked out *literally,* and applied to men too, it looks like a pretentiously macho way of making sex dangerous.



My sister, myself: *Malcolm McDowell and Nastassia Kinski in Paul Schrader's film.*

The zoo curator Irena loves wants to take her to bed, even though he knows what sex with her might lead to. He's so powerfully turned on he'll risk death, and John Heard, who can be charming when he lightens up, purses his lips and talks in a tight, nasal voice that ruins his appeal. Schrader has announced in interviews that the zoo keeper is really himself *too* and that the man is searching for his ideal woman, his Beatrice. So he appears to be saying that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover.

"Free me, free me," Kinski moans, her voice dropping an octave or two. "I want to return to my people." As she undresses and stands naked in the half-shadows, she's overwhelmingly beautiful, but who can watch what follows without laughing? John Heard ties her to the bed, all four limbs, so as not to get mauled, squares his shoulders, and manfully climbs aboard. This dénouement may be little more than a fantastically convoluted way of getting a bondage scene into a major-studio release, but Schrader plays it seriously. The solemn drumbeats on the soundtrack suggest a holy ritual, a consecration.

This farrago of lust and fear might have been exciting, even grimly impressive, if the movie had developed some visual poetry and urgency, but it's a rhythmless, inexpressive mess. Cinematographer John Bailey gives the settings a surprisingly hard-edged, luminous quality (he's drawn to silvery and slate-gray surfaces) that works against the fetid, clammy, sex-dampened material. The original, black-and-white *Cat People* made wonderful use of shadow, but much of this version is merely dark, and Schrader adds to the portentousness by sending the camera gliding here or there, or drifting up to some high angle, where it takes in, say, a statue of a leopard below. There are gaps in the narration, inexplicable lapses of intelligence in supposedly bright characters, and too many climaxes—instead of working out a visual and dramatic strategy that accumulates power, Schrader settles for making us jump.

Paul Schrader's intellectualized, humorless concepts about what he's doing lead him into absurdities that an ordinary horror-film director would avoid. The flashbacks to the primal leopard past, designed by "visual consultant" Ferdinando Scarfiotti and filled with black animals gathered at a gnarled tree against a background of pink-orange clouds, cannot be deemed an improvement over such dim forties camp as the Maria Montez classic *Cobra Woman.* And Schrader has contributed one absolute howler to film history. Led to the tree by Malcolm McDowell, Kinski looks up at one of the black beasts and fervently intones, "Mother!"

THE BEST FOREIGN FILM AMONG THOSE nominated for the Oscar was Francesco Rosi's marvelous *Three Brothers,* but the movie that actually won, Istvan Szabo's **Mephisto,** is worth seeing, too, for the gleefully maniacal star performance by Austrian actor Klaus Maria Brandauer. Overacting in movies is supposed to be a grievous mistake—an outrage against the medium's basic properties. But this critical cliché ignores the pleasure we get from such glorious hams as John Barrymore, Charles Laughton, and Bette Davis. Brandauer is a whirlwind who makes Nicol Williamson at his most rabid appear restrained. What may give him greater license than usual is that he's *playing* an actor—Hendrik Höfgen, a theater genius who rises from merely provincial celebrity in Hamburg in the 1920s to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. Adapted from the 1936 novel by Klaus Mann (son of Thomas) and based on the career of the great German actor Gustaf Gründgens, this Hungarian production is a study in ambition, intelligence, and moral defeat. Höfgen's greatest role is his whitefaced Mephistopheles in a stage adaptation of Goethe's *Faust.* The movie's chief irony, of course, is that Höfgen is closer to Faust than Mephistopheles—he's the one who sells his soul to the Devil.

Brandauer is physically unprepossessing. Thick-waisted and roly-poly, with thinning blond hair and a quizzical smile, he shrieks and roars as he throws himself across rooms or spins around with arms flailing. His Höfgen is a hysteric and a buffoon, a man burning with envy, craving to be adored. Höfgen is always performing—in real life, as well as onstage, he acts out at any given moment whatever he needs to say or feel or believe in order to get ahead. He acts so much that he empties himself out and has only his ambition and his love of approval to keep him on course. He becomes the master of the secondhand opinion, the faked commonplace—and then he collapses, tormented by feelings of fraudulence. In these moments of despair, Brandauer is most eloquent.

The Hungarian director Istvan Szabo keeps the film spinning along. Quickly—too quickly in some cases—he passes through Höfgen's career, his private life, his shift from aesthetic radicalism to Philistinism. On the fly, Szabo manages to catch the inhuman heaviness—the ghastly statuary, the Valkyrie society matrons—of Nazi public occasions. The movie is aided by a superb German actor, Rolf Hoppe, in the plummy role of a Göring-like minister; it is diminished by some embarrassing scenes of a love affair between Höfgen and a black dancer-prostitute, complete with bizarrely contemporary rock music and some "dirty," rolling-on-the-floor sex that may strike Europeans as highly exotic. Szabo's taste is questionable here and there, and he jumps over a lot that might have given the movie more depth, but he frames Brandauer's performance beautifully. We never quite resolve our feelings about Höfgen: He's a monster, a clown, a talented and intelligent man, an amalgam of brazenness and cowardice. In brief, an actor. ■

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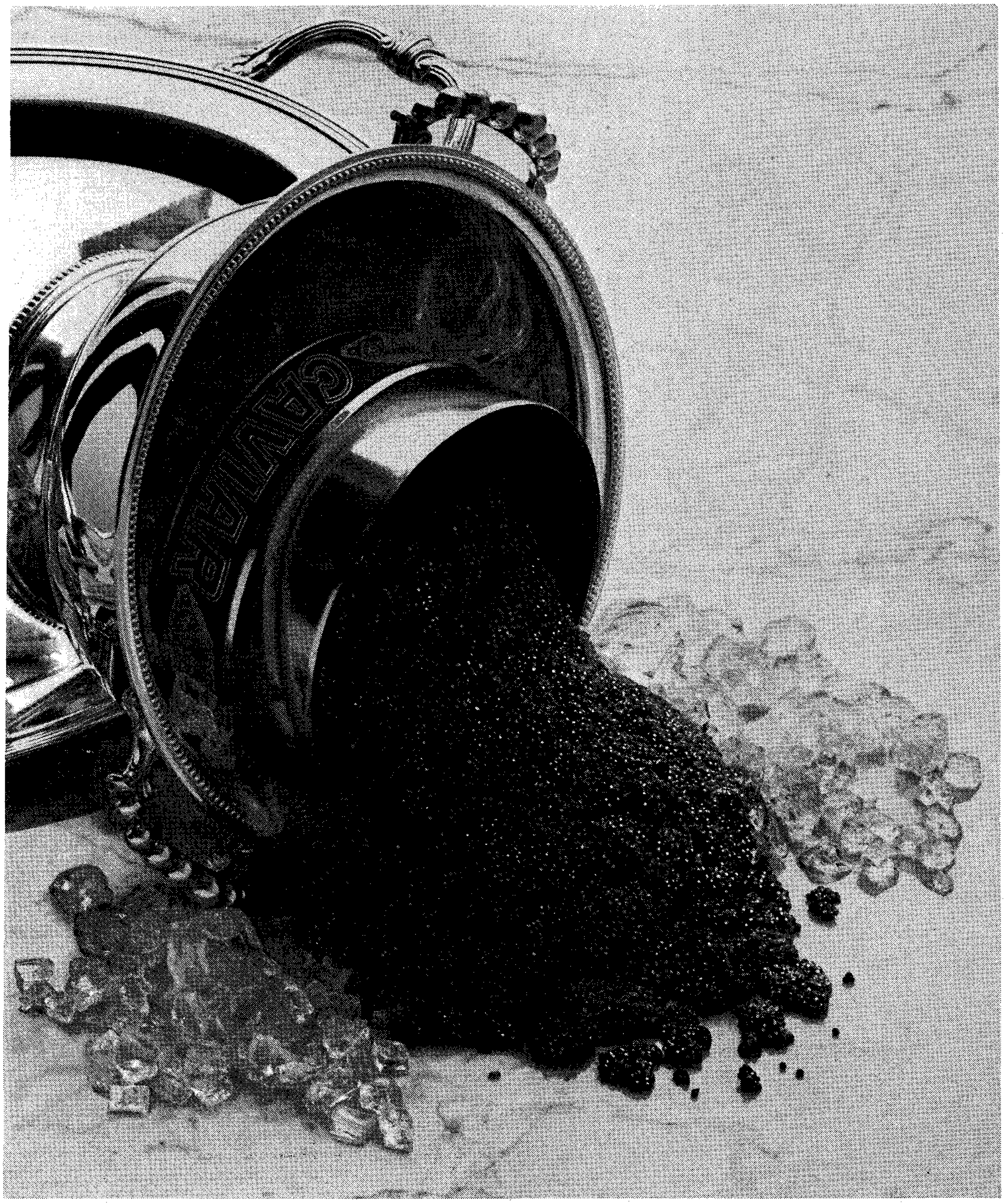

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Books/J. Anthony Lukas, Robert Sherrill

MORTAL COILS

"...*Labyrinth* is a stunning piece of investigative journalism on the hunt for the murderer of Orlando Letelier..."

D.O.A.: *Police and firemen remove Letelier's body from his car, September 21, 1976.*

Labyrinth, *by Taylor Branch and Eugene M. Propper. The Viking Press; 623 pages; $17.95.*

MARX AND ENGELS, GILBERT AND SULLIVAN, Woodward and Bernstein notwithstanding, collaboration is a perilous undertaking. Only rarely does a team come along that can meld two styles, two temperaments, two sensibilities into a single, compelling voice.

Taylor Branch is a richly talented journalist who for some reason has chosen to specialize in collaboration. He joined with Charles Peters to write *Blowing the Whistle,* an account of governmental dissent; helped John Dean write his Watergate memoir, *Blind Ambition;* and worked with Bill Russell on *Second Wind.*

Now Branch has gone back to the well again, this time with Eugene Propper, the assistant United States attorney who prosecuted the Orlando Letelier murder case. From the start, the project was fraught with hazards. As Branch writes,

> the government's performance in the Letelier investigation was then, and remains today, a controversial subject. Some mysteries and irregularities were unexplained, and various outside observers asserted that the entire case was rigged by the CIA or by the Soviet KGB. Under these circumstances, any writer who works with a governmental partner is in danger of being taken for a pawn.... We sealed our partnership in spite of these obstacles, more or less out of faith that they could be overcome.

Branch and Propper not only overcame these obstacles but formed a relationship in which the powers of each reinforced the effectiveness of the other. Together they have produced a stunning piece of investigative journalism.

Orlando Letelier was a former Chilean foreign minister who served as ambassador to the United States under Salvador Allende. When Allende was killed and his government overthrown by a right-wing junta headed by Augusto Pinochet, Letelier went into exile in Washington, where he worked with the Institute for Policy Studies, a radical think tank. On September 21, 1976, as Letelier drove to work through the city's embassy district, a bomb exploded in his car, killing him and a young woman named Ronni Moffitt.

The assassination of a distinguished foreign citizen in the heart of the American capital was horrifying enough, but the event had even more disturbing implications. In the months that followed, speculation touched on a mind-boggling cast of potential assassins: anti-Castro Cubans, pro-Castro Cubans, DINA (the Chilean secret police), DISIP (the Venezuelan intelligence agency), the C.I.A., the K.G.B., and the Mafia.

The investigation eventually focused on a mysterious "blond Chilean," variously known as Juan Williams, Kenneth Enyart, and Andrés Wilson. Later, he was identified as Michael Townley, an American-born adventurer employed by DINA to eliminate its enemies on three continents. The story of how Propper and his F.B.I. colleague Carter Cornick tracked Townley down to Santiago and arranged his extradition to the United States is one of the great detective yarns of our generation.

The tale unfolds slowly, too slowly perhaps for many readers. We follow the investigators page after page through the dense foliage of international intrigue. At times we become hopelessly embroiled in sentences such as this: "Morales had told Cornick that Venezuela's agent at the CORU meeting in the Dominican Republic had been none other than Morales's predecessor in DISIP, Luis Posada."

But it is worth it. For along the way we get revealing glimpses of how our government functions in a case like this. While pledging to bring the perpetrators to justice, the C.I.A., F.B.I., Justice and State Departments were, in fact, wasting precious months in bureaucratic infighting. The squabble between two factions of the F.B.I. was particularly costly, producing the greatest fiasco of the investigation—an undercover operation called "Gopher," which ended with dozens of agents' trailing a beautiful French woman from the Canadian border to Tampa, Florida, only to find that she was a "great and good friend" of yachtsman Ted Turner's, with no apparent connection to the Letelier case.

More serious were the derelictions of State Department officials who withheld vital information from the F.B.I., including evidence of an important link between DINA and General Vernon Walters, deputy director of the C.I.A. This raises alarming questions about the

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J. Anthony Lukas is the author of Nightmare: The Underside of the Nixon Years. *Robert Sherrill is Washington editor of the* Texas Observer.

Photograph: Wide World.

role of both the State Department and the C.I.A. that the book does not fully resolve.

Toward the end, Branch is able to draw on insights gained from an earlier collaborator, for the plea bargaining over Townley's fate involves two ex-colleagues from the Watergate prosecution: Seymour Glanzer, representing Townley, and Earl Silbert, now the U.S. attorney.

Seeking the best deal for his client, Glanzer boasts that Townley is "better than John Dean.... He can give you the top and the bottom, just like Dean."

But Silbert, still sensitive to charges that he went too easy on the Watergate conspirators, is wary of Glanzer. "Okay, Seymour," he growls. "I'll take your word that Townley's like Dean. What else have you got?"

The book is filled with such revealing details, embedded in a generally crisp and readable narrative—for which we should be glad that Taylor Branch and Eugene Propper found their ways to each other. **—J.A.L.**

After the Fact: The Art of Historical Detection, *by James West Davidson and Mark Hamilton Lytle. Alfred A. Knopf; 388 pages; $19.50.*

MOST HISTORIANS, LIKE THEIR POOR RElations in journalism, go through life hunched over from the weight of the public's expectation of objectivity. In defense, many try to turn history into a social "science," but succeed only in making it undigestibly dull.

Yale Ph.D.'s James Davidson, a professor at Smith, and Mark Lytle, who teaches at Bard, take us through a dozen or so episodes from Colonial times to Watergate to show that the past need not, and should not, belong to the Gradgrinds. For Davidson and Lytle, history is rarely a smooth, factual reconstruction of "what happened in the past" but often a dramatically jerry-built structure held together with hunches, suppositions, personal bias, and good yarns.

Indeed, one of the most attractive things about these two historical sleuths is that they are never dogmatically certain that the butler did it. What was behind the Salem witch trials? Maybe mass hysteria, but also maybe a long-standing quarrel over taxes and village boundaries. Was John Brown insane? Maybe so, for there was plenty of probable insanity in his family; on the other hand, maybe he was perfectly sane when he raided Harpers Ferry, and did what he did partly because of childhood traumas involving a yellow marble, a pet squirrel, and a black slave boy.

The basic Davidson-Lytle creed, "Good history begins with a good story," is so faithfully adhered to that even when the main plot isn't exactly zingy, there are compensating subplots, lots of entertaining gossip and folklore, charming knickknack illustrations and footnotes. I am not enough of a scholar to get excited by the question of why slavery didn't come to Virginia until 1660, but even a layman will be fascinated by the account of how those trashy, money-grubbing early Virginians starved themselves to death by planting tobacco instead of corn. Did Huey Long fulfill the "great man" theory of history? I can answer that without the assistance of Davidson and Lytle, but I was much obliged for their warm re-creation of the last major American politician to build his career around the common hatred of Standard Oil and big banks.

And sprinkled throughout are those little prizes, such as the footnotes explaining where "cold as a witch's tit" comes from and telling how Arthur Schlesinger Jr.'s father took him out of public school to escape a tenth-grade teacher who taught that "the inhabitants of Albania were called Albinos because of their white hair and pink eyes."

But don't get the idea that this is just a collection of entertaining historical essays. What makes *After the Fact* different—dare I say "fun"?—is that it is a how-to-do-it history book in which our two artisans show, by example, how to handle selection of evidence, historical perspective, analysis of documents, and oral interviews. Davidson and Lytle encourage us all to try our hand at historical detection; so I have, on the history of this book, and have concluded that it is a college text—or at least auxiliary reading—in disguise. The clues: a line in the acknowledgments that says the book was processed through Knopf's College Department; a sentence such as "At one level, theory can be defined simply as hypothesis," which seems aimed at a pedagogical target; and finally—my really red-hot clue—the authors have delicately sidestepped, with one exception, the historical puzzles that arouse heated controversy.

Did Franklin D. Roosevelt know that the Japanese were going to attack Hawaii? Did the government plant a phony typewriter to convict Alger Hiss? No bloodletting disputes of that sort here. The Rosenberg spy case would have been a swell choice for their study of "history versus law," but the Rosenbergs still raise hackles; Davidson and Lytle selected the classic old Sacco and Vanzetti case instead. They do revise the political quarrel over the dropping of the A-bombs on Japan, but they manage to resolve it in such a way as to spread the credit or blame over just about everyone.

Sure looks like the collegiate pitch to me. But I'm probably wrong. I could never figure out if Mrs. Harding poisoned her husband, either. **—R.S.**

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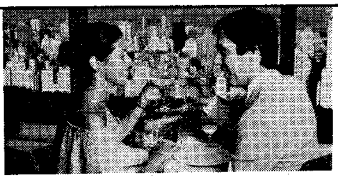

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Music/Peter G. Davis

COMPUTER PROGRAMMING

"...Playing the culture game as safely as these visiting American orchestras did can only wind up in a dead end..."

NEW YORK PLAYS HOST TO MANY FINE American orchestras each year, but why must they all bring the same blasted program? The music, of course, is different, but the format rarely changes: a contemporary novelty (preferably as brief as possible) generally leads things off, a time-honored concerto featuring a stellar soloist clears the air, and a familiar work from the basic repertoire sends everyone happily home. This tried-and-true formula, with a few minor variations and one exception, was once again the order of the evening during recent visits to Carnegie Hall by orchestras from Minneapolis, Philadelphia, Rochester, St. Louis, and Syracuse.

Obviously these worthy guests aimed to please a broad-based audience rather than cater to grumpy music critics, and within their modest limits all five concerts gave satisfaction on one level or another. The standard of orchestral performance in this country is astonishingly high and only a fool would dispute the overall quality of the music offered. Even so, no one's musical perceptions could have been greatly extended or seriously challenged by such safe programming, which only reinforced the comfortable routine that permeates too much of New York's concert life.

The single exception was provided by the **Syracuse Symphony** conducted by Christopher Keene. Disturbed by what he rightly sees as the "ossified and stultified" nature of conventional orchestral concerts nowadays, Keene decided to stir the waters and avoid the predictable with an evening of four contemporary works—a nervy idea that, with a bit of taste and imagination, could easily have been turned to exciting account. But no. Even contemporary music has its share of faddish junk, and this affair seemed to be cynically cashing in on the worst of it.

The big come-on was Claude Bolling playing his Baroque Suite for Chamber Orchestra and Jazz Piano Trio. Bolling is currently hot on the crossover-record charts for combining watery jazz with easy-listening clichés, and he served up more of the same in his new Suite: simple-minded Baroque figurations wedded to harebrained piano noodling that droned on to little musical purpose for an endless 50 minutes. Preceding this disaster was John Corigliano's *Three Hallucinations,* pointless sound effects left over from the composer's film score for *Altered States.* Calvin Custer's Music for Brass and Percussion at least made a brave noise, while Witold Lutoslawski's Concerto for Orchestra almost saved the evening, a score of substance that allowed the Syracuse musicians to shine in some real music. The status quo was rattled all right, but only by pelting smug sensibilities with an excess of garbage.

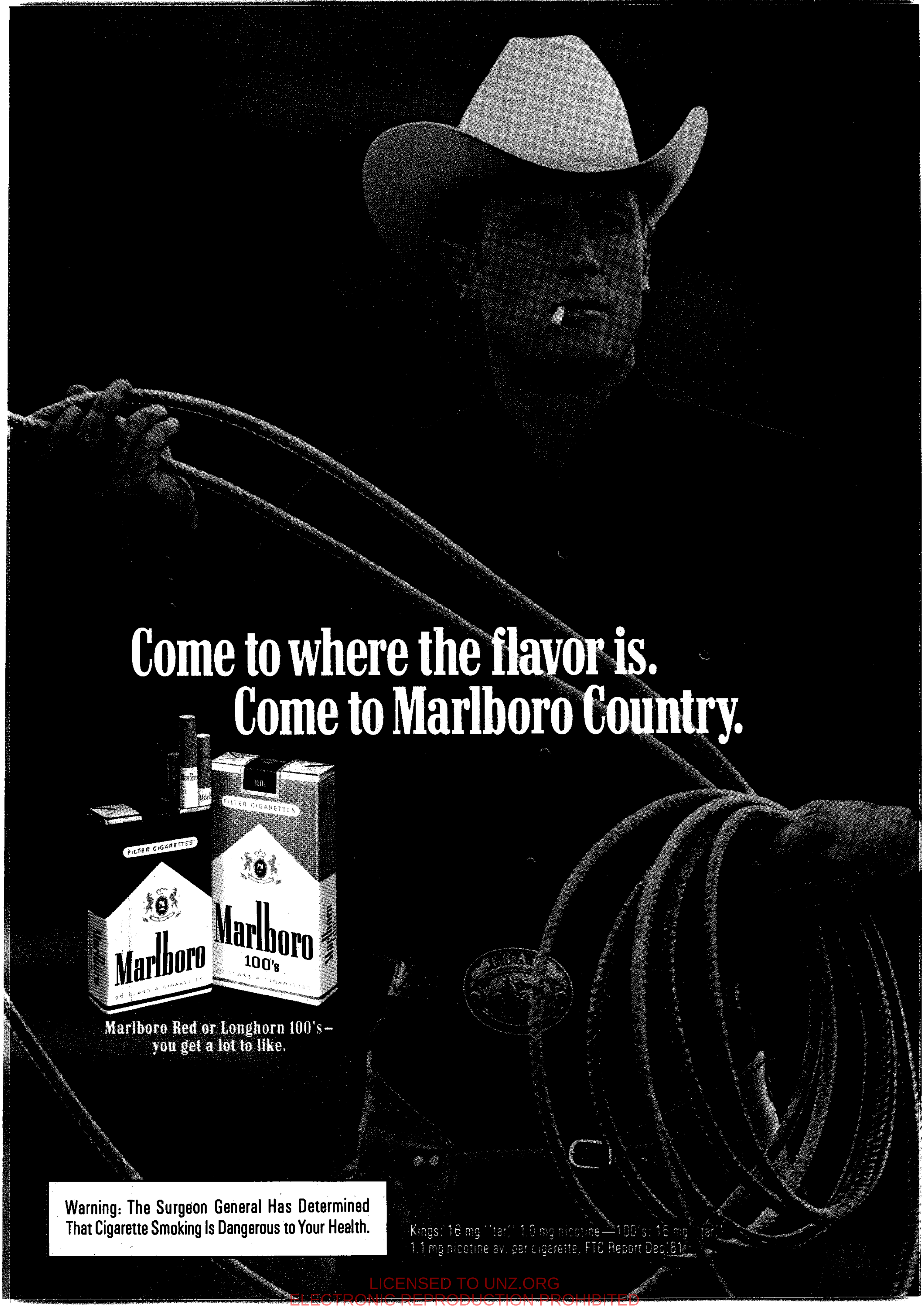
In sharp contrast to its unruly Syracuse neighbors, the **Rochester Philharmonic,** David Zinman conducting, came to town with a very proper program designed to offend no one. Donald Erb's recently completed *Sonneries* was the sober contemporary throat-clearer, a haphazard collection of glitteringly scored gestures that passed by almost unnoticed. Next, Radu Lupu delivered a poised and elegantly phrased account of the Beethoven Fourth Piano Concerto, followed by a surefire showcase for the orchestra, Strauss's *Don Quixote.* The **St. Louis Symphony**'s three-part recipe, devised by conductor Leonard Slatkin, called for more Erb, a disordered one-movement Cello Concerto played by Lynn Harrell; Bruch's soothing *Kol Nidrei,* again with Harrell; and Shostakovich's stirring Symphony No. 8. Neville Marriner managed to squeeze in two popular symphonies on his program with the **Minnesota Orchestra,** Mozart's No. 35 and Sibelius's No. 5, while satisfying the contemporary requirement with Lutoslawski's Double Concerto for Oboe, Harp, and Chamber Orchestra, spectacularly played by Heinz and Ursula Holliger.

Perhaps adventurous gambles like the one taken by the Syracuse Symphony would be too much to expect from visiting orchestras on a regular basis. Bringing 80 musicians to New York is an expensive proposition, and national exposure tends to make everyone self-conscious and less inclined to take risks. Still, playing the culture game so safely can only wind up in a dead end for both musicians and audiences.

Ideally, our major orchestras should set an example, but more often than not New York programs by the big bands from Boston, Chicago, Cleveland, and Los Angeles are just as conservative. When Riccardo Muti brought the **Philadelphia Orchestra** to Carnegie, the computer-programming button had been punched once again: a harmless contemporary tidbit (Penderecki's Adagietto from *Paradise Lost*), a much played piano concerto (the Schumann, with Murray Perahia), and a time-tested orchestral showpiece (Shostakovich's Symphony No. 5). Muti adherents register indignation when a conductor of such world renown gives a local concert and fails to generate excitement in the press. But what can one expect? Such

Muti and the Philadelphians: *Polished, brilliant, but predictable.*

Photograph by Louis Hood.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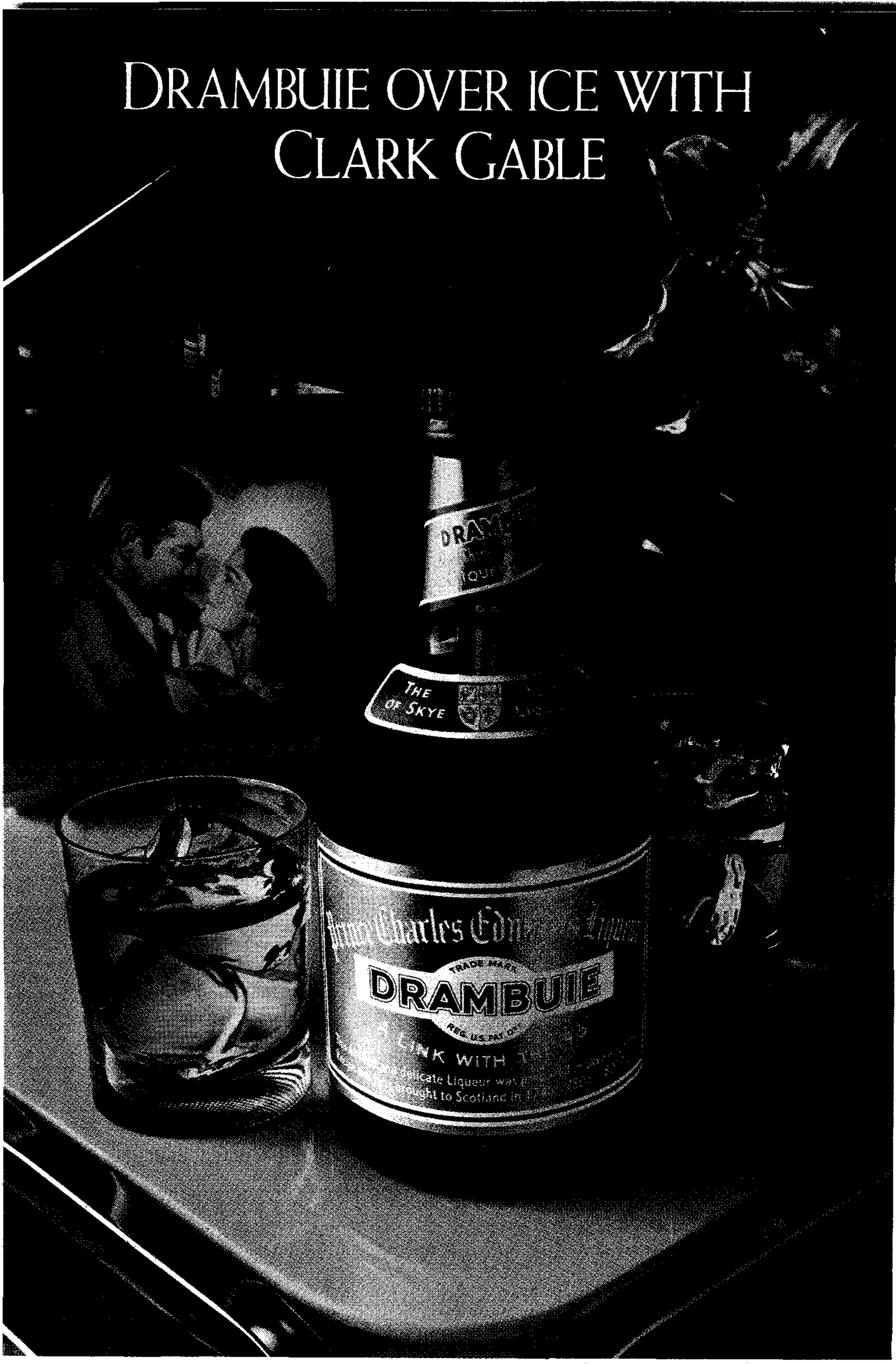

predictable fare is unlikely to stir up heated commentary, no matter how superlatively it may be played—and this concert had all the polish and brilliance associated with the Philadelphians.

The most interesting aspect of the evening was purely analytical—hearing how dramatically Muti has altered the Philadelphia's personality during his two years as music director. Under Eugene Ormandy, the orchestra produced a lush carpet of homogenized sound that was always ravishing but too bland for many tastes. Muti has lightened the textures, sharpened attacks, and emphasized contrasts among the various instrumental components without sacrificing a smooth ensemble blend. A fastidious, responsible, and deeply serious conductor, Muti seems ready to do great things with the Philadelphians. Now it all depends on how he chooses to use this superb instrument.

One idea—sheer fantasy, this—would be for him to commission three leading American composers and juxtapose their works on the same program. A more likely possibility, already under discussion, is an opera in concert—Muti's Verdi recordings for Angel have singled him out as one of today's best opera conductors, and it would be intriguing to hear him in that capacity with his home orchestra, particularly since he resists invitations from the Metropolitan. A new Muti recording of *La Traviata* shows just how much we have been missing (Angel DSCX 3920). This is a genuinely fresh presentation of an old favorite all too often sabotaged by casual routine. Even those convinced that Verdi's war-horse holds no further secrets will discover something new here.

No *Traviata* in my experience, even Toscanini's recording, brings out the delicacy and refinement of the instrumentation so tellingly. Muti handles the score as if it were a piece of vocal chamber music—a perfectly justifiable approach, and it works beautifully. Subtle touches that generally pass unnoticed, all of them plainly marked in the score, emerge in every measure, yet the performance as a whole never loses its forward drive and shapely proportions, despite the concern for detail.

The cast is a distinguished one, too—Renata Scotto, Alfredo Kraus, and Renato Bruson (for those worried about Scotto's current vocal health: The recording was made two years ago). True, Muti's insistence on total fidelity to the printed vocal lines seems unstylishly rigid at cadential points, but his very personal conception of the opera rarely inhibits the singers, who drain every bit of emotion from their roles. If only some of this exciting spirit could be transferred to an opera in concert with the Philadelphia Orchestra. That would be an event to remember. ■

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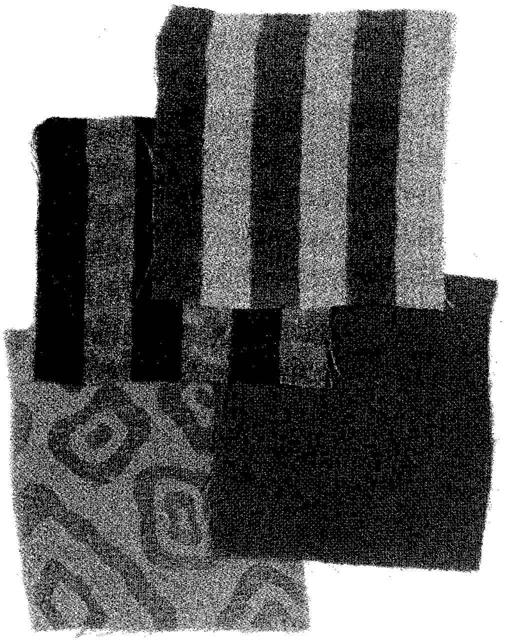
IN STYLE

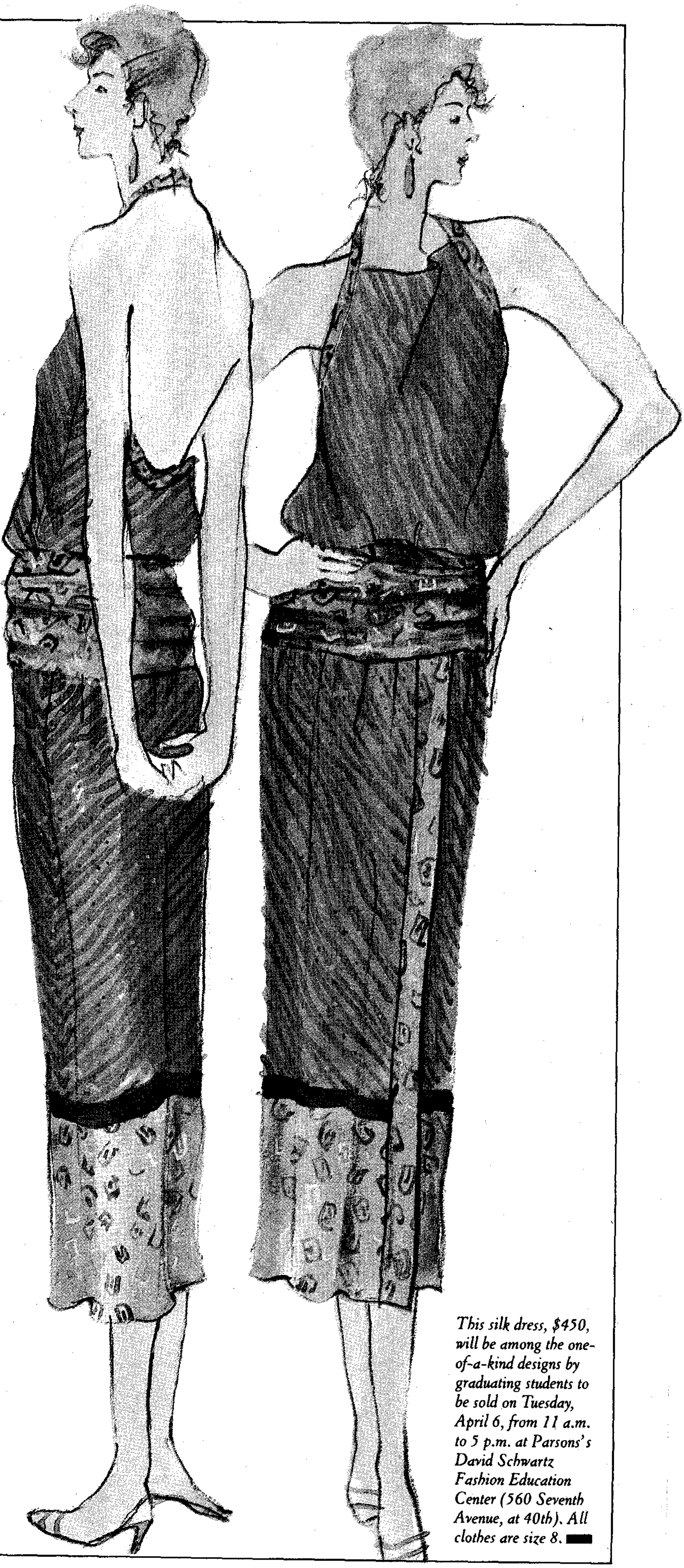
BY ANNA WINTOUR

GRADUATING CLASS

'GOOD fashion should be an intellectual use of color and fabric," says 21-year-old Peter Speliopoulos, who was voted student designer of the year from among the 42 fashion-design graduates of the Parsons School of Design. It took him eight weeks to construct this silk evening sheath, which, with its Egyptian mood, illustrates his talent for blending unusual colors and patterns. It will be among the student work shown at the school's Annual Fashion Critics Award Show on April 5. After four years at Parsons, how does he plan to celebrate his graduation? "I hope to go out tomorrow," says Peter, "and find a job."



PETER SPELIOPOULOS



This silk dress, $450, will be among the one-of-a-kind designs by graduating students to be sold on Tuesday, April 6, from 11 a.m. to 5 p.m. at Parsons's David Schwartz Fashion Education Center (560 Seventh Avenue, at 40th). All clothes are size 8. ■

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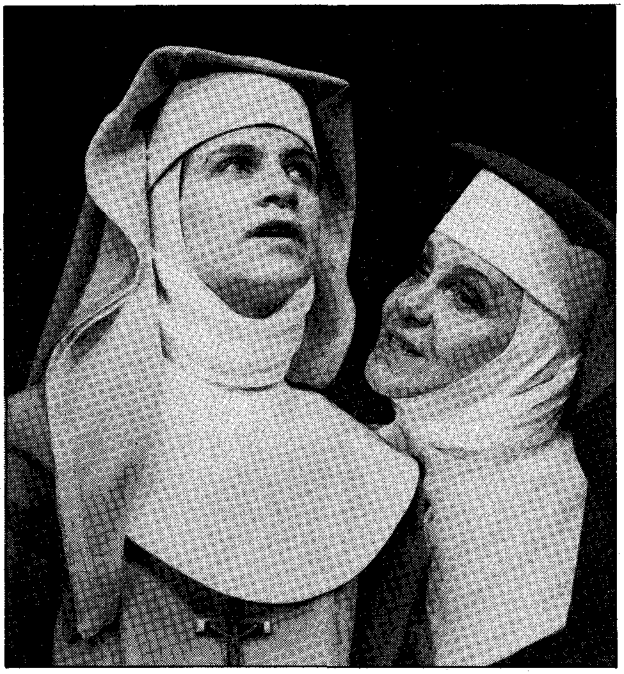
FOR THE SEPARATION OF CHURCH AND STAGE

"...The author of *Agnes of God,* greedy for effects, scatters gags pell-mell where the seriousness should be..."



Nun's story: *Plummer and Page in* Agnes of God.

THERE IS A TENDENCY AFOOT TO BRING religion and God into plays in the form of a tennis game. Usually an atheist and a believer maneuver against each other, and the match is generally allowed to end in a draw, but with a difference: Whoever wants the divine to win can perceive the outcome that way; whoever wants a secular victory can read it that way. This looks like scrupulous fairness, but it's actually meticulous calculation: One side scores a point, then the other scores one. John Pielmeier, the author of **Agnes of God** (a pun on *Agnus Dei*), distinctly leans toward the Catholic side, but he is canny enough to allow Dr. Martha Livingstone, the court-appointed psychiatrist, to win almost as many points as the mother superior, Miriam Ruth, in their contest over Sister Agnes, a nun at the convent who gave birth and strangled the baby with its umbilical cord. What decides the match, though, is that Agnes is no ordinary ball: Lobbed into heaven, she never returns.

Pielmeier has mastered the technique of playwriting and never lets you forget it; it is as if a man were so proud of his skeleton as to wear it on the outside. Not only are the winning plays of each side kept in alternation, but also psychiatrist and mother superior admit to a like number of flaws and errors in the past that are meant to humanize them. Thus Dr. Livingstone chain-smokes, and doesn't stop even when asked. Mother Miriam Ruth used to chain-smoke too, and still covets cigarettes. Then, of course, each side has to contradict itself. At crucial points, the mother superior will say "goddamned" or "bullsh--," whereas the lapsed-Catholic psychiatrist beats her breast *mea culpa* fashion. The doctor, like the devil quoting Scripture, knows all about Catholicism; the mother superior was married, has children and grandchildren, and knows all about sex.

This last emerges as a surprise. For our meretricious playwright has carefully distributed a pre-alotted number of shocks to strategic locations in the dialogue: About every ten minutes, out comes a solid-zinc zinger for which the melodramatist and the mathematician in him can claim equal credit. His other slick device is to take a tragic story based on fact (it happened in upstate New York) and cram it full of jokes, so that long stretches play like low-to-medium-high comedy. "God loves you as you are," the doctor (rather than Mother Miriam—it's funnier) insists. "No, he hates fat people!" exclaims Agnes in self-castigation (yet, funnily, she's thin as a rail). Or we get quite tangential chains of one-liners, as when the current and former chain-smokers speculate on whether the saints would have indulged. St. Thomas More would have smoked Parliaments, St. Peter was the original Marlboro man—even Christ would have partaken socially. And so on through an entire fake hagiology. When this sort of thing fails, someone tells a joke with putative parabolic value: The psychiatrist's soliloquies are full of such jokes. And when even they run out, the saintly or scientific person can always be made to say something dirty to the pure delight of the audience.

Now, even the best playwrights mixed drama (or tragedy) with comedy. But they had a sense of decorum: Falstaff, not Henry IV, said the comic lines; or Hamlet spoke them, but to actors or underlings; or Lear did, but the jokes were wrenchingly appropriate. Pielmeier scatters his gags pell-mell where the seriousness ought to be, as when God performs a small, funny miracle, and Dr. Livingstone, without realizing it, stops smoking. And, typically, characters are inconsistent, to suit the greed for effects. So Agnes is said to have exchanged her prison-like home for the convent without ever reading anything; yet she says things like "God blew up the Hindenburg, then he'll blow up me." At the climactic moment (sorry—at one of the countless climactic moments), Agnes, under hypnosis, declares her hatred of God. This must be the deep truth; yet everything else she says, both before and after, proves her love for him. That's a case of selling your birthright as a dramatist for a mess of potted effects.

In its slickness, which sometimes rises to the modest height of cunning, *Agnes of God* resembles such plays as *Whose Life Is it Anyway?*, with perhaps a bit of *Equus* (the self-hating psychiatrist) and *The Exorcist*—but without clear acceptance of the supernatural—thrown in. For we never find out, on the paternal side, whose baby was it anyway—which makes *Agnes* yet another shaggy-God story. It is directed with skill and fine visual imagination by Michael Lindsay-Hogg, who, by divine dispensation or lay coincidence, also directed *Whose Life.* Amanda Plummer is marvelously angelic-diabolic, exalted-infuriating, as an Agnes who talks mostly in a defiant baby voice. As Mother Miriam Ruth, Geraldine Page refines to a comic fare-thee-well her look of pseudo-befuddled shrewdness and her speech in a deliquescent singsong. As the doctor, Elizabeth Ashley is good and glamorous, but far too expansive for a shrink. Would you trust a psychiatrist who'd deliver the Hippocratic oath as if it were "The Shooting of Dan McGrew"? Eugene Lee's set is made up of practically noth-

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"... *Eminent Domain* lies between soap opera and watered-down O'Neill..."

ing, and still manages to look derivative. Ah, well; like match, like set.

Eminent Domain IS A WELL-MEANING, respectable, not uncivilized play about academia that lacks only one important ingredient: interest. Holmes Bradford, having missed out on tenure at Harvard and Dartmouth, has long been teaching English poetry at a dubious midwestern university. He may at last get a chair at Brandeis that will take him back East and semi-rehabilitate him. Katie, his wife, was a talented painter until some mysterious ailment caused a doctor to prescribe amphetamines, with bad side effects on her hands. For a while she was an alcoholic, too (her husband is a clandestine toper); now she has shaken both habits, but has become a burned-out case, doing some menial teaching and refusing to sleep with her husband.

Trouble really began ten years ago when the Bradford son, Wendell, then sixteen, left home for New York, possibly having stolen the money his mother had saved for a dishwasher and drier. His parents haven't heard from him since, and no one knows his whereabouts, though he has become a successful poet up for the Pulitzer. Victor Salt, a young Harvard scholar who wrote a dissertation on Wendell, arrives at the Bradford house to gather material on the poet's family background, which Victor's commercial publisher demands before he'll publish the thesis in book form.

This, you will agree, has all the necessary ingredients for anything from an O'Neill play to a soap opera, depending on how well it is done. Percy Granger, the author also of last season's *Vivien*, has managed something midway between the two. There is estimable observation of the "cow college" scene (though why would snow be a rarity here?), where one must lock the doors at eventide because "the nights are filled with savage athletes on full scholarship," and where experience has taught Holmes that "the quickest way to render a group of students harmless is to teach them something; it's like whistling at a mad dog—it confuses them." Holmes is a decently rounded character, but he is thrashing about in search of a worthy antagonist. The smarmy Victor (whom he implausibly puts up on the cot in his own study) is, despite some cleverness, not up to him; neither is a witless and unwittingly insulting student or a younger faculty member who has been denied tenure for becoming too much one with the know-nothing students and who stirs up his benighted flock in protest against his dismissal.

The absent son neither appears nor comes to offstage life. His publishing history rings quite untrue, as does the notion that if he wins the Pulitzer (with the possible exception of various show-biz awards, the shabbiest of prizes) "he'll be on every reading list by this fall." Though his parents make a few revelations about Wendell, these fail to arouse our concern; the nearest thing to absorption comes from a very late showdown between Katie and a drunken Holmes, but even that is watered-down O'Neill, and the fantastic and improbably happy ending dilutes things further. The assets of *Eminent Domain*, besides Holmes, are a couple of solid scenes of educational criticism and such sporadic good lines as "I am too incompetent to be old" and Victor's comment on the Bradfords: "I see now why they encourage us to write about dead people."

A curious feature of the play is its bad English. Holmes Bradford, the learned Eng. Lit. prof, keeps saying such things as "off of my chest," "like it was," and "no one gets popular with these students without he sacrifices academic integrity." Yet I believe that Granger could write real plays; even the glimmers in this one kept me in a state of mild expectancy that is better than boredom but falls rather short of involvement. Philip Bosco does a handsome job of Holmes as he blends cynical dissolution with spurts of indignation that are the tatters of idealism. And he gets the utmost out of Holmes's ambivalence toward his wife, which is perhaps the best thing Granger has provided him with. Betty Miller is an adequate Katie, though lacking in complexity; John Vickery, an often very fine actor, cannot do much for or with Victor; Scott Burkholder and Paul Collins do well by lesser roles. The production values are good, and Paul Austin's direction is firm but unassuming. Perhaps the main trouble with *Eminent Domain* is that it says many nice little things that stubbornly refuse to merge into one big one.

AND NOW FOR A PLAY THAT COMBINES the themes of Catholicism and education, Casey Kurtti's infinitesimal comedy about parochial school, **Catholic School Girls.** Between an unpromising beginning and an unfulfilling end is a middle rich in giggles that need to grow up into laughs. Maybe next time. Meanwhile, the four actresses who play both the pupils and the teaching nuns are all pleasant, and one of them, Shelley Rogers, is a frolic and a find. Her thrown-away lines are like skipping stones. ▬

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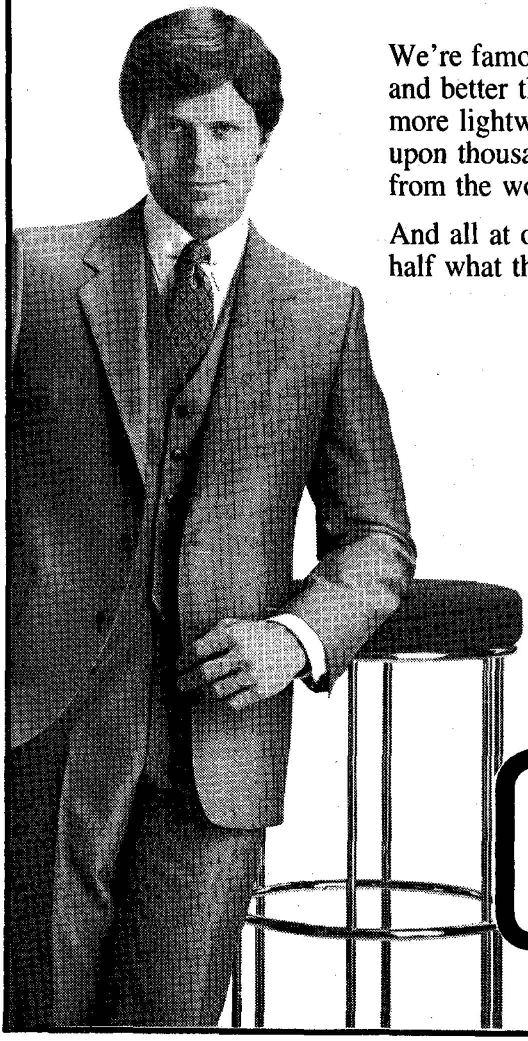

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BRIGHT YOUNG THINGS

"...Wiener is fascinated with physical personality. Uris can make dancers' bodies assume strikingly original shapes..."

MIKHAIL BARYSHNIKOV, OLIVER SMITH, and Richard Englund are doing their best to cope with the continuing shortage of good new ballets. This year and last, they chose half a dozen young choreographers to create dances in a workshop program with American Ballet Theatre's junior company. I've seen nine of these pieces at informal showings. Admittedly, some were works in progress; still, it was clear that the strongest were not by dance-makers of the classical persuasion but by a modern dancer and a post-modernist. It may be some time before their efforts are framed by the Met's proscenium, so I'd better report on the concerts these two choreographers gave recently under their own aegis.

In her program at D.T.W.'s Bessie Schönberg Theater, **Nina Wiener** aired her personal version of post-modernism. Repeatedly, in her new *Time to Go,* a soloist stands in a cone of light, doing a dance that's a chain of natural gestures. It's nothing but emphatic body talk, much of it in the arms and hands, or for the hands moving near the face. Behind this vehement figure, a . . . well, a corps de ballet streams across the space, creating dense, shifting floor patterns. As it travels, the group amplifies the soloist's moves into typical Wiener language: rangy, loose-jointed movement, laconic for several phrases, then fierce with energy.

The haunting score—a collection of Laurie Anderson pieces—connects obliquely with what we see. For instance: Five women are executing a series of moves sequentially. Suddenly they freeze, and a quartet wanders through their midst, examining the posed figures as if they were statues. Meanwhile, Anderson's "Time to Go" tells about a museum guard who deals with lingerers by "snapping them out of their art trances."

Like the score, the choreography is alternately tough and touching; throughout, it seems beautiful. Wiener's raw material may be commonplace gesture and her construction methods analytic. But she also dotes on the way different bodies look in motion, and this fascination with physical personality colors and enhances her work.

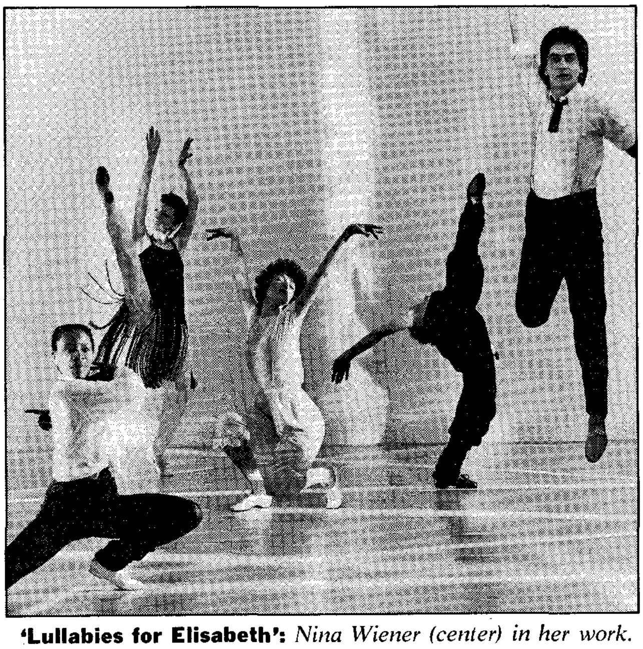
Lullabies for Elisabeth, developed from the A.B.T. venture, is now nearly smothered in a sultry Sergio Cervetti score and in its costumes: sequined gaucho pants, jacketless black-tie regalia, a fringed chemise out of the twenties. But there's an affecting passage where Elisabeth Roux and Timothy Buckley pair up for a ballroom fantasy. Here, Wiener's athletic, even acrobatic, vernacular amicably gives ground to images of Vernon and Irene Castle. Wiener was once a stern proponent of the contemporary aesthetic that insists everyone stand on his *or her* own feet. Part of the charm of this piece lies in watching her discover the old-fangled art of partnering.

Judging from the choreography she presented at Pace University's Schimmel Center, **Victoria Uris** has learned her craft from Paul Taylor, with whom she danced for six years. *Sea Dreams,* evolved from her workshop project and performed by Dance Miami, reproduces Taylor's burly lyricism and some of his favorite devices. There's the line of dancers spilling across the stage, limbs wheeling; and there again, and again, is the circle of bodies leaping around a changing central figure that rises and falls in a ceaseless cycle of death and resurrection. Like several of Taylor's serene works, *Sea Dreams* is a paean to love—not simply the affection of specific couples, but a feeling that diffuses through an entire community until it seems to merge with nature itself.

This pleasant, well-crafted piece surpasses the majority of ballets with which junior—and most senior—repertory groups fill their recurrent "New Work" slots. Unquestionably, it is derivative, but that needn't diminish the sense of Uris's promise. At the threshhold of a career, imitation may be a necessary part of an artist's development. What counts is that Uris has absorbed her lessons with intelligence and sensitivity—and that already she's beginning to move beyond them.

Her newest effort, *Three on a Match,* looks like a conscious attempt to work in a different vein and, I'd guess, to tap a wealth of deeply felt experience. Its subject matter is Freudian—the attractions and antagonisms of the eternal triangle of mother, father, and daughter. Incident plays no part here; the emotional relationships are expressed in a generalized way. This is very hard to accomplish, and Uris does not succeed everywhere in conveying her meaning; there are muddy moments. The invention in the work lies in the gnarled and knotty shapes the bodies assume; they are often strikingly original. *Three on a Match* will be included in Dance Theater Workshop's Choreographers Showcase (at the Schönberg, May 4, 11, 18, and 25).

Addenda: Wiener's concert was enriched by a contribution from company member Timothy Buckley. *Irish Jumping Songs* uses a vocabulary similar to Wiener's—in a brisk, cheerful way that suits the irrepressible folk accompaniment. Its muscularity and humor are very engaging. Uris shared her program with Susan Marshall, whose work could find acceptance only in the most benighted college dance studio. ■



'Lullabies for Elisabeth': *Nina Wiener (center) in her work.*

Photograph by Chris Callis.

SALES & BARGAINS

BY LEONORE FLEISCHER

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one-third off; *Subway Sun* posters of the 1950s and early 1960s, were $5–$20, now one-third off; old maps of the city, were $19.95–$99.95, now one-third off; old documents, theater programs, theater posters, song sheets, and other souvenirs, now one-third off; about 10,000 picture postcards of the city, dating from 1903 to the 1930s, were 50 cents–$15, now one-third off; modern greeting cards, postcards, maps and guides, and a complete selection of Dover paperbacks on New York, now 20 percent off. M.C., V. accepted (5 percent surcharge added); checks accepted; all sales final. *Welcome to N.Y.C., 26 Carmine St. (242-6714); Mon.-Sat. 11 a.m.-8 p.m., and Sun. 1-5 p.m.; through 4/17.*

Old Oak

ABOUT 40 PIECES OF VINTAGE OAK furniture are on sale here to make room for the next shipment. Everything is one-of-a-kind and is subject to prior sale. A few examples: hallstand, was $325, now $225; two-piece mirrored buffet, was $425, now $350; small armoire, was $385, now $325; handsome Deco china cabinet, was $365, now $325; pressed-design-back, cane-seat chair, was $165, now $125; blue-glass coffee table, was $200, now $165; and more. Delivery can be arranged at additional cost. M.C., V., checks accepted; exchanges possible. *The Horseman Antiques, Inc., 283 Bleecker St. (929-6661); Wed.-Mon. 11 a.m.-7 p.m.; while stock lasts.*

Pottery

A YOUNG GREENWICH VILLAGE POTTER does simple pottery influenced by Japanese art in high-glaze or mat finish. Now she is remodeling her studio and is clearing away a selection of her work to make room for classes. Teapots, were $25–$35, now $17–$20; pitchers, were $17–$25, now $10–$15; bowls, were $8–$15, now $5–$10; mugs, were $6, now $4; dinner and dessert plates, in Blue Skies and Cat patterns, were $12 and $8, respectively, now $8 and $5; vases, were $20, now $12; also, a group of discontinued pieces and prototypes, now 30 percent off. Checks accepted; no credit cards; all sales final. *Pottery Heaven, 101 Charles St. (675-1086); daily noon-6 p.m.; while stock lasts.*

Furs

THE DESIGNERS OF THESE FURS ARE among the top names in the fashion business—Chloé, Claude Montana, Donald Brooks, Fendi, Giancarlo Ripa, Karl Lagerfeld for Chloé, and Mori. For five days only, about 140 exquisite coats and jackets will be sold at this new showroom at a fraction of their retail prices. Almost everything here is one-of-a-kind,

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and the best selection is in sizes 8–12. By Fendi: ivory mink coat with a horizontally worked yoke and one button, retail $13,500, here $3,950; diamond-pattern black mink coat, retail $15,000, here $5,250; ivory mink poncho, retail $7,350, here $2,250; natural-Blackgama-mink coat with a detachable collar and front borders of dyed sable, retail $21,500, here $7,250. By Chloé: natural-Russian-squirrel blouson, retail $2,995, here $900; black silk raincoat lined in dyed ranch mink, retail $4,350, here $1,150; white mink fichu capelet, retail $3,500, here $1,000; natural-gray-Russian-broadtail coat, completely bordered in natural chinchilla, retail $18,950, here $5,000. By Claude Montana: ⅞-length natural-pastel-mink hooded duffle coat, retail $12,800, here $3,950; sheared-pastel-mink coat with suede western trim, retail $15,000, here $3,850; oversize natural-nutria jacket with leather details, retail $5,995, here $1,950; black-and-gray sheared-mink baseball jacket, retail $8,650, here $2,150. By Donald Brooks: feathered-tanuki jacket, retail $4,500, here $1,500; natural-glacial-fox jacket, retail $2,150, here $500; and many more. Checks accepted, no credit cards; all sales final. *Hankin, Baron, Hennessy, Ltd., 333 Seventh Ave., near 29th St., tenth floor (695-7991); Mon.–Fri. 10 a.m.–6 p.m.; through 5/9.*

Home on the Range

GOOD NEWS FOR ANYBODY INSTALLING a kitchen or simply longing for a restaurant range. Blue Flame, which two years ago offered us Garlands at 50 percent off, has now increased the number of lines it discounts. Discounts off the list prices of all commercial cooking equipment made by the top names in the field, including accessories: Garland, 50 percent off; Vulcan, up to 50 percent off restaurant ranges, 33 percent off industrial ranges, 30 percent off steam ranges (refrigerators are also discounted); Wolf range, 45 percent off; Cecilware, 45 percent off; Pitco, 32 percent off; Boldgett, 32 percent off; U.S. Range, 45 percent off. Prices are F.O.B.; since you pay shipping, Blue Flame is prepared to send anywhere in the world. If you know the make and model number you want, you can call or write to the company; otherwise, you can go to 125th St. to see a selection on display and take a look at all its catalogues and brochures. If you're from outside New York and you're not sure which model you want, phone Blue Flame and it will send you brochures free of charge. The firm installs and services the ranges it sells, within a 35-mile radius, at additional cost. Cash or certified check only; all sales final. *Blue Flame Corp., 523 West 125th St. (662-6990); Mon.–Fri. 7 a.m.–5:30 p.m.* ■

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A Complete Entertainment Guide for the Week Beginning April 5

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Apr. 5: "Black and White Like Day and Night." Apr. 6: "Jun." Beg. Apr. 7: "The Stud Farm."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 8: "Penitentiary II"; "Invasion of the Body Snatchers (1978)." Beg. Apr. 9: "Death Wish II"; "The Devil Within Her."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Apr. 5: "Night of the Iguana"; "Cat on a Hot Tin Roof." Apr. 6: "Dersu Uzala"; "The Alaska Story." Apr. 7: "Girl Friends"; "The Rain People." Apr. 8: "The Gospel According to St. Matthew"; "Accattone!" Apr. 9-10: "Rosemary's Baby"; "Chinatown." Apr. 11: "Tom Jones"; "The Knack (and How to Get It)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Apr. 8: "Making Love." Beg. Apr. 9: "Circle of Deceit." #2—"Atlantic City."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Apr. 5: "Conversation Piece"; "Wise Blood." Apr. 6: "Fata Morgana." Apr. 7-10: "Polyester"; "Female Trouble." Apr. 11: "The Street Fighter"; "Return of the Street Fighter"; "Sister Street Fighter"; "The Street Fighter's Last Revenge."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 5: "The Cabinet of Dr. Caligari"; "M." Apr. 6: "The Miracle Woman"; "Ladies of Leisure." Apr. 7: "Lilith"; "Mickey One." Apr. 8: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Apr. 9-10: "The 39 Steps (1935)"; "The Lady Vanishes (1938)." Apr. 11: "Pride and Prejudice"; "The Rage of Paris."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 8: "The Woman Next Door"; "The Trials of Oscar Wilde."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 6: "The Seven Samurai." Apr. 7-8: "O Lucky Man!" Apr. 9-10: "Greaser's Palace"; "Chafed Elbows." Beg. Apr. 11: "Goldfinger"; "Thunderball."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"Evil Under the Sun." #2—"A Little Sex."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"On Golden Pond." #3 & #4—"Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Robin Hood."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Some Kind of Hero."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Deathtrap."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"Quest for Fire." #3—"Neil Simon's I Ought to Be in Pictures."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Christiane F." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Deathtrap." #3—"On Golden Pond." #4—"Chariots of Fire." #5—"Missing." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Silent Rage." **STATE 2**—582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Reds."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Death Wish II."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. "Amin: The Rise and Fall." **RKO CINERAMA 2**—975-8369. "Penitentiary II."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Raiders of the Lost Ark." **EMBASSY 3**—"Parasite." **EMBASSY 4**—"Ragtime."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 6: "Harold and Maude"; "My Bodyguard." Apr. 7-10: "The Tenant"; "Repulsion." Beg. Apr. 11: "The Great Dictator"; "The Gold Rush." #2—Thru Apr. 6: "Cabaret"; "All That Jazz." Apr. 7-10: "Gone With the Wind." Beg. Apr. 11: "Ivanhoe"; "Knights of the Round Table."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Cat People." #2—"A Little Sex."

42. **NEW EMBASSY 49TH STREET—Nr. B'way.** 247-5747. "Robin Hood."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Robin Hood."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Three Brothers."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Apr. 5: "Children of Paradise." Apr. 6-7: "The Mattei Affair"; "The Confession." Apr. 8-10: "The Damned"; "Death in Venice." Beg. Apr. 11: "Nashville."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Deathtrap."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. Theater closed.

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Neil Simon's I Ought to Be in Pictures."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Christiane F."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "A Week's Vacation."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Apr. 10: "Personal Best." Opening Apr. 11: "Grendel Grendel Grendel."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Long Good Friday." **CORONET**—"Reds."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Wasn't That a Time!."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774 "On Golden Pond."

61st Street & Above East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Cat People." **GEMINI 2**—832-2720. "A Little Sex."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Some Kind of Hero." #2—"Quest for Fire."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "I'm Dancing as Fast as I Can."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 8: "Atlantic City."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "A Little Sex."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Penitentiary II."

83. **RKO 86TH STREET—Nr. Lexington Ave.** 289-8900. #1—"Deathtrap." #2—"Cat People."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Apr. 8: "Penitentiary II"; "Orphan." Beg. Apr. 9: "Death Wish II"; "Revenge of the Zombies."

61st Street & Above
West Side

88. **PARAMOUNT**—**B'way at 61st St.** 247-5070. "Quest for Fire."

89. **LINCOLN PLAZA CINEMAS**—**B'way nr. 63rd St.** 757-2280. #1—"Passione d'Amore." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. **CINEMA STUDIO**—**B'way at 66th St.** 877-4040. #1—"Man of Iron." #2—"Three Brothers."

91. **REGENCY**—**B'way nr. 67th St.** 724-3700. Thru Apr. 5: "Arsenic and Old Lace"; "Pocketful of Miracles." Apr. 6-7: "Ladies of Leisure"; "American Madness." Apr. 8-10: "Meet John Doe"; "It Happened One Night." Beg. Apr. 11: "Mr. Deeds Goes to Town"; "You Can't Take It With You."

92. **EMBASSY 72ND STREET TWIN**—**On B'way.** 724-6745. #1—"Das Boot." #2—"Moscow Does Not Believe in Tears."

93. **LOEWS 83RD STREET QUAD**—**On B'way.** 877-3190. #1—"Robin Hood." #2—"Personal Best." #3—"Deathtrap." #4—"Missing."

94. **NEW YORKER**—**B'way nr. 88th St.** 580-7900. #1—"On Golden Pond." #2—"Cat People."

95. **THALIA**—**95th St. W. of B'way.** 222-3370. Apr. 5: "Holiday"; "Suddenly, Last Summer." Apr. 6: "Christ in Concrete"; "The Rose Tattoo." Apr. 7: "The Man Who Saw Tomorrow"; "Things to Come." Apr. 8: "Born to Kill"; "Mystery Street." Apr. 9-10: "A Night at the Opera"; "A Day at the Races." Apr. 11: "The Tin Drum."

97. **OLYMPIA**—**B'way nr. 107th St.** 865-8128. #1—Thru Apr. 8: "Evil Under the Sun"; "The Mirror Crack'd." Beg. Apr. 9: "Death Wish II." #2—"The Woman Next Door"; "The Last Metro." #3—Thru Apr. 8: "Raiders of the Lost Ark." #4—"A Little Sex."

99. **COLISEUM**—**B'way at 181st St.** 927-7200. #1—"Amin: The Rise and Fall." #2—"Penitentiary II."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—**79th St. & Central Park West.** 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—**80 Wooster St.** 226-0010. Adm. $3. Apr. 6, 8 p.m.: "Tom, Tom, the Piper's Son" (1969) by Ken Jacobs. Apr. 7, 8 p.m.: "Film Portrait" (1971) by Jerome Hill. Apr. 8, 8 p.m.: "No. 12 (Heaven and Earth Magic)" (1958-61) by Harry Smith. Apr. 9, 8 p.m.: "Bells of Atlantis" (1952) by Ian Hugo, "The End" (1953) by MacLaine, & "The Old House, Passing" (1966) by Larry Jordan. Apr. 10, 8 p.m.: "Diaries, Notes & Sketches" (1963/68) by Jonas Mekas. Apr. 11, 8 p.m.: "Entr'acte" (1924) by René Clair, "Ballet Mécanique" (1924) by Fernand Leger & Murphy, "Menilmontant" (1927) by Dimitri Kirsanoff, "Listen to Britain" (1941) by Humphrey Jennings, & "In the Street" (1945/52) by Levitt, Agee & Loeb.

BROOKLYN ARTS AND CULTURE ASSOCIATION—**111 Willoughby St., Downtown Brooklyn.** 783-4469. Adm $4. Apr. 9-10, 8 p.m.: Rock Video.

ETHNIC FOLK ARTS CENTER—**179 Varick St.** 691-9510. Adm. $3. Apr. 11, 3:30 p.m.: "Goat's Horn" (1972) by Metodi Andonov.

FILM FORUM 1—**57 Watts St.** 431-1590. Adm. $4; members $2.50. Thru Apr. 6, Mon.-Sun., 6, 8 & 10 p.m., & Sat.-Sun., 4 p.m.: "James Benning: Him and Me" (1981) by James Benning. Beg. Apr. 7, Mon.-Sun., 4, 6, 8 & 10 p.m., & Sat.-Sun., 12 & 2 p.m.: "Health" (1980) by Robert Altman, with Carol Burnett, Glenda Jackson, Lauren Bacall, James Garner & Dick Cavett.

FILMS CHARAS—**Terraza Theater, 360 E. 10th St.** 982-0627. Adm. $1. Apr. 6, 8 p.m.: "Los Hijos de Sandino" by Fred Barney Taylor & Kimberly Safford, & "The Libertarians" (1978) by Lauro Escorel Fiho.

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THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Apr. 9-10, 9 p.m.: "Scarlet Street" (1945) by Fritz Lang, with Edward G. Robinson & Joan Bennett.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 7, 3:15, 6 & 8:30 p.m.: "Poil de Carotte" (1932) by Julien Duvivier.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru May 30: Video by Bill Brand & James Byrne.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 11 a.m.-5 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling. Apr. 6, 5, 6 & 7 p.m.: "Atka" (1974) by Elder & Kamerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Apr. 7, 7:30 p.m.: "Hiroshima Mon Amour" (1959) by Alain Resnais. Apr. 9, 7:30: "Silence" (1971) by Masahiro Shinoda.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 5, 8 p.m.: "The Wild Bunch" (1969) by Sam Peckinpah, with William Holden. Apr. 6, 8 p.m.: "The Wrong Move" (1975) by Wim Wenders, with Hanna Schygulla. Apr. 7, 8 p.m.: "If" (1968) by Lindsay Anderson, with Malcolm McDowell. Apr. 8, 8 p.m.: "Psycho" (1960) by Alfred Hitchcock, with Anthony Perkins & Janet Leigh. Apr. 9, 8 p.m.: "Last Tango in Paris" (1972) by Bernardo Bertolucci, with Marlon Brando & Maria Schneider. Apr. 10, 8 & 10:15 p.m.: "The Servant" (1963) by Joseph Losey, with James Fox & Dirk Bogarde. Apr. 11, 7:30 p.m.: "Playtime" (1967) by Jacques Tati; 9:30 p.m.: & "A Nous la Liberté" (1931) by René Clair.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Apr. 6, 12 noon: "Young and Innoncent" (1937) by Alfred Hitchcock; 2:30 p.m.: "Best Boy" (1980) by Ira Wohl. Apr. 8, 11:30 a.m.: "The Trials of Alger Hiss."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6 & 9 p.m., & Fri.-Sun., 3:25 p.m.: "Alicia" & "Giselle," with Alicia Alonzo.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 10, 2:30 p.m.: "Inside Out" (1979) by Howard Danelowitz, "An American Potter" (1977), & "Our Generation Is Not Enough" (1979).

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. Apr. 8, 7:30 p.m. (free): "Family Portrait Sittings" (1976) by Alfred Guzzetti. Apr. 10, 1 & 3 p.m.: "Ivanhoe" (1952) by Richard Thorpe, with Elizabeth Taylor & Robert Taylor; 7 & 9:30 p.m.: "Claire's Knee" (1970) by Eric Rohmer.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Apr. 7, 9 p.m.: "Animal Farm" (1955) by John Halas & Joy Batchelor, animated.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Films by Robert Drew & associates. Apr. 6-11, 12 noon: "Mooney vs. Fowle" (1961); 1:30 p.m.: "Jane" (1962); 3 p.m.: "The Chair" (1962); 4:45 p.m. & Tue., 6:15 p.m.: "Crisis: Behind a Presidential Commitment" (1963) & "Faces of November" (1964). Apr. 10, 6:15 & 7 p.m. (spec. $2 adm.): "Spiral Jetty" (1970) by Robert Smithson.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Porky's." #2—"Some Kind of Hero." #3—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 9: "Robin Hood."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Apr. 8: "Shoot the Moon"; "Rich and Famous." Beg. Apr. 9 "Death Wish II."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. "A Little Sex."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Some Kind of Hero." #2—"Victor/Victoria."

105. **DALE—231st St. & B'way.** 884-5300. "Silent Rage."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Deathtrap." #2—Tent.: "Neil Simon's I Ought to Be in Pictures." #3—"A Little Sex." #4—"Robin Hood."

110. **KENT—167th St. nr. Grand Conc.** 992-9330. "Penitentiary II."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Some Kind of Hero." #2—"Silent Rage."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Deathtrap."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Silent Rage." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"The Beast Within."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—Tent.: "Richard Pryor Live on the Sunset Strip." #2—"Penitentiary II."

117. **FORDHAM—At Valentine.** 367-3050. #1—"Richard Pryor Live on the Sunset Strip." #2—"Amin: The Rise and Fall." #3—"Neil Simon's I Ought to Be in Pictures." #4—"Porky's."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—Tent.: "Chariots of Fire." #2—"Deathtrap." #3—"Robin Hood."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—"Some Kind of Hero"; "The Warriors." Red—"Silent Rage"; "Cheech and Chong's Nice Dreams."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Some Kind of Hero." #2—"Neil Simon's I Ought to Be in Pictures."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Victor/Victoria." #2—Thru Apr. 8: "Chariots of Fire." #3—"Deathtrap." #4—"A Little Sex." #5—"Robin Hood."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—"Robin Hood."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Penitentiary II."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Richard Pryor Live on the Sunset Strip." #2—"Silent Rage."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Deathtrap." #2—"Victor/Victoria." #3—"On Golden Pond." #4—"Chariots of Fire."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "A Little Sex."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"Some Kind of Hero." #2—"Neil Simon's I Ought to Be in Pictures." #3—"A Little Sex." #4—"Victor/Victoria."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"Victor/Victoria." #2—"Chariots of Fire."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"Robin Hood." #2—"On Golden Pond." #3—"A Little Sex."

213. **COBBLE HILL—COBBLE HILL—Court St. at Butler St.** 596-9113. Thru Apr. 8: "Raiders of the Lost Ark."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. "Penitentiary II."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—"Silent Rage." #2—"Some Kind of Hero." #3—"Amin: The Rise and Fall." #4—"Richard Pryor Live on the Sunset Strip."

216. **DOWNTOWN BROOKLYN—REGENT—1215 Fulton St.** 622-8143. Thru Apr. 8: "Penitentiary II"; "A Man Called Tiger." Beg. Apr. 9: "Death Wish II"; "The Devil Within Her."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. "Some Kind of Hero."

219. **FLATBUSH—GRANADA—Church at Nostrand.** 462-7110. "Silent Rage."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. "Neil Simon's I Ought to Be in Pictures."

221. **FLATBUSH—KENMORE—Church at Flatbush.** 284-5700. #1—"Penitentiary II." #2—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 9: "Man From Africa." #3—"Porky's." #4—"Amin: The Rise and Fall."

222. **FLATBUSH—RUGBY—Utica at Church.** 346-7807. #1—"Some Kind of Hero." #2—"Penitentiary II."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "Silent Rage."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Victor/Victoria." **SOUTH**—"Deathtrap."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Apr. 8: "Silent Rage"; "Stripes."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Chariots of Fire."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "A Little Sex."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "Chariots of Fire."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Porky's." #2—"Deathtrap." #3—"Quest for Fire."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 6: "True Confessions." Beg. Apr. 7: "Absence of Malice."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Apr. 8: "Das Boot." #2—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Silent Rage." #2—"Robin Hood." #3—"Penitentiary II."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Apr. 8: "Penitentiary II"; "Motel Hell." Beg. Apr. 9: "Death Wish II"; "The Devil Within Her."

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy.** 384-0075. Thru Apr. 6: "Amin: The Rise and Fall"; "Ms. 45."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Some Kind of Hero." #2—"Robin Hood."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Porky's." #2—"A Little Sex."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Apr. 8: "Neil Simon's I Ought to Be in Pictures." #2—"Richard Pryor Live on the Sunset Strip."

304. **NEW DORP—LANE—** 351-2110. "Deathtrap."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Quest for Fire." #2—"On Golden Pond."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Victor/Victoria."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"Robin Hood." #2—"Deathtrap." #3—"Penitentiary II." #4—"Silent Rage."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Deathtrap." #2—"Chariots of Fire."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"A Little Sex." #2—"Robin Hood." #3—"Neil Simon's I Ought to Be in Pictures." #4—"On Golden Pond."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru Apr. 8: "The Beast Within"; "The Dogs of War." Beg. Apr. 9: "The Adventures of Little Lulu."

408. **ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Richard Pryor Live on the Sunset Strip." #2—"Some Kind of Hero."

409. **FLUSHING—KEITHS—Northern at Main.** 353-4000. #1—"Porky's." #2—"Some Kind of Hero." #3—"Neil Simon's I Ought to Be in Pictures."

411. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—"Silent Rage." #2—"Richard Pryor Live on the Sunset Strip."

412. **FLUSHING—PROSPECT—Main St. at Kissena Blvd.** 359-1050. #1—"Richard Pryor Live on the Sunset Strip." #2—"Deathtrap." #3—"Penitentiary II."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Robin Hood." #2—"Victor/Victoria." #3—"A Little Sex." #4—"On Golden Pond."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "On Golden Pond."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Program unavailable.

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—"Porky's." #2—"Robin Hood."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—"Victor/Victoria." #2—"On Golden Pond."

419. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"Deathtrap." #2 & #3—"Quest for Fire." #4—"Chariots of Fire."

421. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave.** 459-8944. "Neil Simon's I Ought to Be in Pictures."

423. **FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd.** 454-6800. #1—"Victor/Victoria." #2—"Some Kind of Hero."

424. **GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St.** 347-7777. "Porky's."

426. **JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St.** 335-0170. #1—"Some Kind of Hero." #2—"Silent Rage." #3—"Penitentiary II."

429. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 779-2834. #1—"A Little Sex." #2—"Robin Hood." #3—"Porky's."

432. **JAMAICA—ALDEN—Jamaica Ave. at 165th St.** 739-8678. #1—"Some Kind of Hero." #2—"Penitentiary II." #3—"Amin: The Rise and Fall." #4—"Silent Rage."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Apr. 8: "Some Kind of Hero."

436. **KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr.** 268-3636. Thru Apr. 8: "Reds." Beg. Apr. 9: "Raiders of the Lost Ark."

437. **LITTLE NECK—LITTLE NECK—254-18 Northern Blvd.** 225-2800. Program unavailable.

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St.** 894-4183. Thru Apr. 8: "Silent Rage"; "Stripes."

439. **OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd.** 848-1738. #1—"A Little Sex." #2—"Deathtrap."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Apr. 8: "Raiders of the Lost Ark." Beg. Apr. 9: "Arthur."

444. **RICHMOND HILL—LEFFERTS—Liberty at 122nd St.** 843-8240. "Silent Rage."

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru Apr. 8: "Shoot the Moon." Beg. Apr. 9: "Death Wish II." #2—Thru Apr. 8: "Silent Rage."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—"Silent Rage." #2—"Robin Hood."

449. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy.** 767-2800. #1—"Some Kind of Hero." #2—"Victor/Victoria."

451. **WOODHAVEN—HAVEN—80-16 Jamaica Ave.** 296-2325. Thru Apr. 8: "Silent Rage."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Apr. 8: "Absence of Malice"; "Only When I Laugh." Beg. Apr. 9: "Death Wish II."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—BALDWIN—** 223-9230. "Victor/Victoria."

501. **BALDWIN—GRAND AVENUE—** 223-2323. "Chariots of Fire."

502. **BELLEROSE—BELLEROSE—** 775-1351. Thru Apr. 6: "True Confessions." Beg. Apr. 7: "Absence of Malice."

503. **BELLMORE—PLAYHOUSE—** 785-5400. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

504. **BELLMORE—THE MOVIES—** 785-3032. "Chariots of Fire."

506. **BETHPAGE—BETHPAGE—** 796-2554. "Chariots of Fire."

507. **BETHPAGE—MID-ISLAND—** 796-7500. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

508. **CEDARHURST—CENTRAL—** 569-0105. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Atlantic City."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Robin Hood." #2—Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Cat People." #2—"On Golden Pond." #3—"A Little Sex." #4—"Neil Simon's I Ought to Be in Pictures."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Apr. 8: "Reds." Beg. Apr. 9: "Shoot the Moon." #2—Thru Apr. 8: "Ragtime." Beg. Apr. 9: "Death Wish II."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—FARMINGDALE—** 249-0122. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

517. **FLORAL PARK—FLORAL—** 352-2280. "Neil Simon's I Ought to Be in Pictures."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Robin Hood." #2—"Porky's."

519. **GARDEN CITY—ROOSEVELT FIELD—** 741-4007. #1—"Deathtrap." #2—"Some Kind of Hero."

521. **GARDEN CITY PARK—PARK EAST—** 741-8484. "Victor/Victoria."

522. **GREAT NECK—PLAYHOUSE—** 482-0500. "Deathtrap."

523. **GREAT NECK—SQUIRE—** 466-2020. "Victor/Victoria."

526. **HEWLETT—HEWLETT—** 791-6768. Thru Apr. 6: "True Confessions." Beg. Apr. 7: "Absence of Malice."

527. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"A Little Sex." #2—Tent.: "Chariots of Fire."

528. **HICKSVILLE—TWIN NORTH—** 433-2400. "Porky's." **SOUTH—**"On Golden Pond."

529. **LAWRENCE—LAWRENCE—** 371-0203. #1—"Penitentiary II." #2—"A Little Sex." #3—"Some Kind of Hero."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Apr. 8: "Amin: The Rise and Fall." Beg. Apr. 9: "Death Wish II."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Silent Rage." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"Richard Pryor Live on the Sunset Strip."

532. **LONG BEACH—LIDO—** 432-0056. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"On Golden Pond." #2—"Robin Hood." #3—"A Little Sex." #4—"Missing."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Apr. 8: "Arthur." Beg. Apr. 9: "Death Wish II."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Apr. 8: "Ragtime." Beg. Apr. 9: "Missing." #2—"Shoot the Moon."

536. **MANHASSET—CINEMA—** 627-1300. "Chariots of Fire."

537. **MANHASSET—MANHASSET—** 627-7887. #1—"Porky's." #2—"A Little Sex." #3—"On Golden Pond."

539. **MASSAPEQUA—PEQUA—** 799-6464. "Some Kind of Hero."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Chariots of Fire." #2—"Porky's." #3—"Richard Pryor Live on the Sunset Strip." #4—"Victor/Victoria." #5—"Deathtrap." #6—"Neil Simon's I Ought to Be in Pictures." #7—"A Little Sex."

542. **MERRICK—GABLES—** 546-0734. Thru Apr. 8: "Absence of Malice." Beg. Apr. 9: "Death Wish II."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

544. **MERRICK—MERRICK—** 623-1522. "Richard Pryor Live on the Sunset Strip."

545. **NEW HYDE PARK—ALAN—** 354-4338. "Richard Pryor Live on the Sunset Strip."

546. **NEW HYDE PARK—HERRICKS—** 747-0555. "Silent Rage."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Silent Rage." #2—Thru Apr. 8: "Shoot the Moon." Beg. Apr. 9: "Death Wish II."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Silent Rage."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Apr. 8: "Evil Under the Sun." Beg. Apr. 9: "Missing." #2—Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Apr. 6: "True Confessions." Beg. Apr. 7: "Absence of Malice."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire."

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552. **PLAINVIEW—PLAINVIEW—** 935-6100. "Robin Hood."

553. **PLAINVIEW—TWIN—** 931-1333. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Some Kind of Hero."

554. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Apr. 8: "Raiders of the Lost Ark." Beg. Apr. 9: "Death Wish II."

556. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Richard Pryor Live on the Sunset Strip." #2—"Robin Hood." #3—"Silent Rage."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. Program unavailable.

558. **ROCKVILLE CENTRE—TWIN—** 678-3121. Program unavailable.

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Das Boot." #2—"Neil Simon's I Ought to Be in Pictures."

561. **SYOSSET—SYOSSET—** 921-5810. "Victor/Victoria."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Deathtrap."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. "Victor/Victoria."

567. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Apr. 8: "Amin: The Rise and Fall."

568. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Richard Pryor Live on the Sunset Strip." #3—"Deathtrap." #4—"Silent Rage." #5—"On Golden Pond." #6—"Quest for Fire." #7—"Some Kind of Hero." #8—"Porky's." #9—"Cat People."

569. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Silent Rage." #2—"Robin Hood."

571. **WANTAGH—WANTAGH—** 781-6969. "On Golden Pond."

573. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Apr. 1: "Ragtime." #2—Thru Apr. 1: "Reds."

574. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Penitentiary II." #2—Thru Apr. 8: "Silent Rage." Beg. Apr. 9 (tent.): "Deathtrap." #3—"Some Kind of Hero."

575. **WOODMERE—FIVE TOWNS—** 374-2223. "Amin: The Rise and Fall."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Silent Rage." #2—"Penitentiary II."

601. **BABYLON—BABYLON—** 669-3399. "On Golden Pond."

602. **BABYLON—TWIN—** 669-0700. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Some Kind of Hero." #2—"A Little Sex." #3—"Penitentiary II."

604. **BAY SHORE—BAY SHORE—** 665-0200. "Deathtrap."

605. **BAY SHORE—CINEMA—** 665-1722. "Victor/Victoria."

606. **BAY SHORE—ENCORE—** 655-9834. Beg. Apr. 9: "Death Wish II."

607. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Quest for Fire." #2—"Neil Simon's I Ought to Be in Pictures."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—Thru Apr. 8 (tent.): "Deathtrap." Beg. Apr. 9 (tent.): "Silent Rage." #2—Tent.: "A Little Sex"; "Endless Love."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Apr. 8: "Evil Under the Sun." Beg. Apr. 9: "Missing."

612. **CENTEREACH—CENTEREACH—** 588-0088. "Robin Hood."

613. **CENTER MORICHES—CENTER—** 878-2100. "Raiders of the Lost Ark."

614. **COMMACK—DRIVE-IN—** 499-2900. "Some Kind of Hero"; "Up in Smoke."

616. **COMMACK—MAYFAIR—** 543-0707. "Victor/Victoria."

617. **COMMACK—COMMACK—** 499-4545. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. "Penitentiary II"; "Bustin' Loose."

619. **CORAM—CORAM—** 698-7200. Thru Apr. 8: "Silent Rage."

620. **CORAM—DRIVE-IN—** 732-6200. Thru Apr. 8: "Penitentiary II"; "Meatballs." Beg. Apr. 9 (tent.): "Silent Rage"; "Stir Crazy."

621. **CORAM—PINE—** 698-6442. #1—"On Golden Pond." #2—"Robin Hood."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 9: "Death Wish II."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Deathtrap." #2—"Cat People." #3—"On Golden Pond." #4—Thru Apr. 8: "Some Kind of Hero." Beg. Apr. 9 (tent.): "A Little Sex." #5—Thru Apr. 8: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 9 (tent.): "Robin Hood."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Chariots of Fire."

627. **EAST SETAUKET—FOX—** 473-2400. "Porky's."

628. **ELWOOD—ELWOOD—** 499-7800. "Some Kind of Hero."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Chariots of Fire." #2—"A Little Sex."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Neil Simon's I Ought to Be in Pictures."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Porky's." #2—"Das Boot." #3—"Chariots of Fire."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Neil Simon's I Ought to Be in Pictures."

635. **HUNTINGTON—YORK—** 421-3911. "On Golden Pond."

636. **ISLIP—ISLIP—** 581-5200. #1—"A Little Sex." #2—"Chariots of Fire." #3—"Silent Rage."

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. "Victor/Victoria."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru Apr. 8: "Evil Under the Sun." Beg. Apr. 9: "Missing."

639. **MATTITUCK—TWIN—** 298-4405. #1—"Chariots of Fire." #2—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 9: "Missing."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Deathtrap." **OUTDOOR**—Thru Apr. 8: "A Little Sex"; "Endless Love." Beg. Apr. 9: "Silent Rage"; "Stir Crazy."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Robin Hood." #2—"Silent Rage."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Apr. 8: "Reds." Beg. Apr. 9: "Missing."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Apr. 8: "Absence of Malice." Beg. Apr. 9: "Death Wish II."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. "Porky's."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Richard Pryor Live on the Sunset Strip." #2—"On Golden Pond."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Some Kind of Hero." **OUTDOOR**—Thru Apr. 8: "Silent Rage"; "Stir Crazy." Beg. Apr. 9: "Penitentiary II"; "Meatballs."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Deathtrap." #2—"Victor/Victoria."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Chariots of Fire." **CINEMA WEST—** "Neil Simon's I Ought to Be in Pictures."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Apr. 6: "True Confessions." Beg. Apr. 7: "Absence of Malice."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Apr. 8: "Silent Rage."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Apr. 9-11: "The Woman Next Door."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Chariots of Fire." #2—"Silent Rage." #3—Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Victor/Victoria." #2—"Porky's."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Quest for Fire." #2—"Some Kind of Hero." #3—"Richard Pryor Live on the Sunset Strip."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Apr. 8: "A Little Sex." Beg. Apr. 9: "Some Kind of Hero."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Apr. 8: "Missing." Beg. Apr. 9 (tent.): "Robin Hood."

668. **WEST ISLIP—TWIN—** 669-2626. #1—"Chariots of Fire." #2—Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Apr. 8: "On Golden Pond." Beg. Apr. 9: "Deathtrap."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Some Kind of Hero."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Robin Hood." #2—"Chariots of Fire." #3—Tent.: "Neil Simon's I Ought to Be in Pictures."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—"On Golden Pond." #2—"Robin Hood."

705. **HARRISON—CINEMA—** 835-2668. "Chariots of Fire."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire." #3—"Neil Simon's I Ought to Be in Pictures." #4—"Deathtrap."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "Victor/Victoria."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Deathtrap." #2—"Porky's." #3—"On Golden Pond." #4—"A Little Sex."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Cat People." #2—"Chariots of Fire."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Apr. 8: "Reds." Beg. Apr. 9: "Raiders of the Lost Ark."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Silent Rage." #2—"Richard Pryor Live on the Sunset Strip."

713. **NEW ROCHELLE—MALL—** 636-8808. "Deathtrap."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—"Some Kind of Hero." #2—"Porky's." #3—"A Little Sex." #4—"Penitentiary II." #5—"Amin: The Rise and Fall."

716. **NEW ROCHELLE—TOWN—** 632-4000. "Victor/Victoria."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"Deathtrap." #2—"Neil Simon's I Ought to Be in Pictures."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"Deathtrap." #2—"On Golden Pond." #3—"A Little Sex."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Porky's." #2—"Silent Rage." #3—"Some Kind of Hero."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Program unavailable.

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Apr. 6: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 7: "Victor/Victoria."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Some Kind of Hero." #2—"Robin Hood."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Das Boot."

724. **SCARSDALE—PLAZA—** 725-0078. "Raiders of the Lost Ark."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Apr. 8: "Penitentiary II." Beg. Apr. 9: "Death Wish II."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—"Some Kind of Hero."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Cat People."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. **YONKERS—KENT—** 237-3440. "Silent Rage."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire." #3—"Some Kind of Hero." #4—"Deathtrap."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Apr. 6: "Raiders of the Lost Ark." Beg. Apr. 7: "Robin Hood." #2—"Victor/Victoria."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. "Cat People."

743. **NANUET—THE MOVIES—** 623-0211. Program unavailable.

744. **NEW CITY—TOWN—** 634-5100. #1—"Victor/Victoria." #2—"Neil Simon's I Ought to Be in Pictures."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Quest for Fire."

747. **NYACK—DRIVE-IN—** 358-1844. Thru Apr. 8: "A Little Sex"; "Endless Love." Beg. Apr. 9 (tent.): "Silent Rage"; "Stir Crazy."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "Neil Simon's I Ought to Be in Pictures."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 8: "Some Kind of Hero"; "Up in Smoke." Beg. Apr. 9 (tent.): "Penitentiary II"; "A Stranger Is Watching."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Some Kind of Hero."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Silent Rage."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Raiders of the Lost Ark."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Robin Hood."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. Thru Apr. 8: "Raiders of the Lost Ark." Beg. Apr. 9: "Reds."

772. **BRIDGEPORT—HIWAY—** 378-0014. #1—"Some Kind of Hero." #2—"Silent Rage."

773. **BRIDGEPORT—MERRITT—** 372-3013. #1—"Porky's." #2—"Some Kind of Hero."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—Thru Apr. 8: "Missing." Beg. Apr. 9: "A Little Sex."

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Quest for Fire." #3—"Deathtrap."

776. **DANBURY—CINEMA—** 748-2923. #1—"Victor/Victoria." #2—"Neil Simon's I Ought to Be in Pictures."

777. **DANBURY—PALACE—** 748-7496. #1—Thru Apr. 8: "Richard Pryor Live on the Sunset Strip." #2—"Silent Rage." #3—"Some Kind of Hero."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—"Neil Simon's I Ought to Be in Pictures."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Deathtrap." #3—"Neil Simon's I Ought to Be in Pictures."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Porky's."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—"Some Kind of Hero."

785. **NORWALK—NORWALK—** 866-3010. "Silent Rage."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 6: "Gallipoli." Apr. 7-9: "Goodbye Emmanuelle." Beg. Apr. 10: "The Woman Next Door."

787. **SPRINGDALE—STATE—** 325-0250. Thru Apr. 8: "Reds." Beg. Apr. 9: "Raiders of the Lost Ark."

788. **STAMFORD—AVON—** 324-9205. #1—"Silent Rage." #2—"Richard Pryor Live on the Sunset Strip."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Some Kind of Hero." #3—"Victor/Victoria."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Quest for Fire."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Victor/Victoria." **FINE ARTS 2**—"Quest for Fire." **FINE ARTS 3**—227-9619. "On Golden Pond." **FINE ARTS 4**—226-6666. "Deathtrap."

794. **WESTPORT—POST—** 227-0500. "Chariots of Fire."

797. **WILTON—CINEMA—** 762-5678. Thru Apr. 8: "A Little Sex." Beg. Apr. 9: "Robin Hood."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Chariots of Fire." #2—Beg. Apr. 9: "Robin Hood." #3—"Reds."

803. **HARRISON—WARNER—** 482-8550. #1—"Silent Rage." #2—Thru Apr. 8: "A Little Sex." Beg. Apr. 9 (tent.): "Death Wish II."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's." #2—"Victor/Victoria."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Silent Rage." #2—"Some Kind of Hero." #3—"Amin: The Rise and Fall."

806. **JERSEY CITY—STATE—** 653-5200. #1—"Cat People." #2—"Robin Hood." #3—"Penitentiary II."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. "Richard Pryor Live on the Sunset Strip." #2—"Some Kind of Hero." #3—"Neil Simon's I Ought to Be in Pictures." #4—"Quest for Fire."

808. **UNION CITY—CINEMA—** 865-5600. #1—"Penitentiary II." #2—Thru Apr. 8: "Ragtime." Beg. Apr. 9: "Death Wish II."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. "Penitentiary II"; "Death Wish II."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Some Kind of Hero." #2—"Deathtrap."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Chariots of Fire."

814. **EAST ORANGE—HOLLYWOOD—** 678-2262. "Penitentiary II."

815. **IRVINGTON—CASTLE—** 372-9324. "Penitentiary II"; "All the Marbles."

816. **IRVINGTON—SANFORD—** 371-3998. "Silent Rage"; "Nighthawks."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Apr. 8: "Night Crossing."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Apr. 8: "Absence of Malice."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Victor/Victoria."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Richard Pryor Live on the Sunset Strip."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—"Some Kind of Hero"; "The Warriors." Red—"Silent Rage"; "Cheech and Chong's Nice Dreams."

824. **NEWARK—BRANFORD—** 623-5236. #1—"Penitentiary II." #2—"Silent Rage." #3—"Amin: The Rise and Fall." #4—"Richard Pryor Live on the Sunset Strip."

825. **NUTLEY—FRANKLIN—** 667-1777. Thru Apr. 8: "Silent Rage." Beg. Apr. 9: "Robin Hood."

826. **ORANGE—PALACE—** 678-1044. "Some Kind of Hero"; "Up in Smoke."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. "Robin Hood."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—"Quest for Fire." #3—"Neil Simon's I Ought to Be in Pictures."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Reds."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. "Chariots of Fire."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Silent Rage."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Apr. 8: "Night Crossing."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—"Silent Rage."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Apr. 8: "Absence of Malice."

851. **UNION—FIVE POINTS—** 964-3466. "Deathtrap."

852. **UNION—FOX—** 964-8977. "Some Kind of Hero."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—"Richard Pryor Live on the Sunset Strip." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—"Robin Hood." #3—"A Little Sex."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—"Raiders of the Lost Ark."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Apr. 8: "Reds." Beg. Apr. 9: "Death Wish II."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Apr. 8: "Absence of Malice."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Richard Pryor Live on the Sunset Strip." #2—"A Little Sex." #3—"Silent Rage." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Robin Hood." #2—"On Golden Pond."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Victor/Victoria." #2—"Deathtrap."

868. **FORT LEE—SHARON—** 224-3032. "Neil Simon's I Ought to Be in Pictures."

869. **HACKENSACK—ORITANI—** 343-8844. #1—Thru Apr. 6: "Amin: The Rise and Fall." Beg. Apr. 7: "Robin Hood." #2—"Penitentiary II." #3—"A Little Sex."

870. **OAKLAND—TWIN—** 337-4478. #1—"Victor/Victoria." #2—"Silent Rage."

871. **PARAMUS—BERGEN MALL—** 845-4449. "A Little Sex."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Victor/Victoria."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

874. **PARAMUS—DRIVE-IN—** 368-1440. Thru Apr. 8: "Penitentiary II"; "All the Marbles."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Porky's." #2—"Quest for Fire." #3—"Richard Pryor Live on the Sunset Strip." #4—"Some Kind of Hero." #5—"Chariots of Fire." #6—"Das Boot." #7—"Deathtrap."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. Thru Apr. 8: "Absence of Malice."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 8: "Raiders of the Lost Ark." Beg. Apr. 9: "Reds."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Neil Simon's I Ought to Be in Pictures." #2—"Some Kind of Hero."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Apr. 8: "Absence of Malice."

882. **TENAFLY—BERGEN—** 567-0004. Thru Apr. 8: "Reds." Beg. Apr. 9: "Missing."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. Thru Apr. 8: "Night Crossing."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **235, 453, 502, 526, 542, 550, 645, 654, 818, 848, 861, 877, 881**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 442, 534**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **6, 76, 508**

CAT PEOPLE—(1hr. 57m., '82) Reviewed in this issue. R. **23, 41, 70, 83, 94, 512, 568, 623, 709, 728, 742, 806**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 119, 202, 207, 211, 231, 233, 404, 419, 501, 504, 506, 508, 527, 536, 541, 551, 626, 629, 633, 636, 639, 653, 658, 668, 702, 705, 706, 709, 732, 780, 782, 794, 800, 813, 840, 858, 863, 875**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. Dir. Ulrich Edel. R. **30, 55**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. **6**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 633, 723, 853, 875**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **3, 36, 84, 97, 101, 216, 238, 447, 453, 503, 507, 511, 513, 516, 530, 532, 534, 542, 547, 549, 554, 606, 622, 645, 658, 668, 726, 803, 808, 810, 811, 860**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **22, 32, 48, 83, 93, 109, 113, 119, 202, 207, 224, 234, 304, 403, 404, 412, 419, 439, 519, 522, 541, 562, 568, 574, 604, 608, 623, 642, 651, 700, 706, 708, 713, 717, 718, 732, 775, 782, 793, 812, 851, 867, 875**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **50**

EVIL UNDER THE SUN—(1hr. 57m., '82) Interminable, leaden Agatha Christie adaptation, set at a small, chic hotel by the sea. The director, Gut Hamilton, who used to be livelier when he did James Bond movies, can't seem to find an acceptable rhythm for the action as he laboriously plants clues, lays in red herrings, and follows the fat, egotistical, self-centred Hercule Poirot from one place to another. The actors, hideously dressed, don't have enough style to make the nasty, shallow writing (Anthony Shaffer did the adaptation) seem sophisticated. With Diana Rigg (miscast as a big-time Broadway bitch), Maggie Smith, James Mason (not given enough to do), and many others. The movie soaks up your time, and that's about all. PG. **14, 97, 549, 609, 638**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

GRENDEL GRENDEL GRENDEL—(1hr. 30m., '82) An animated Australian feature based on John Gardner's *Grendel*, a modern version of *Beowulf*, the Anglo-Saxon epic poem. With the voices of Peter Ustinov and Keith Michell. Dir. Alexander Stitt. **57**

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A misbegotten Jill Clayburgh stars as a Valium-addicted media executive in this modern variant of a Susan Hayward suffering-and-redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New Yorkers—Clayburgh and her jittery boyfriend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a frothing-at-the-mouth fit, and the boyfriend turns into a screaming lunatic who makes her his prisoner, beating her up, strapping her to a chair. We seem to be watching *An Unmarried Woman Meets the Wolfman*. In the final section, our poor bruised heroine is saved, learning the road to self-reliance from two strong women. The movie mixes nerve-jangling psychodrama with feminist rage, squalor and degradation with sour accusations, and it never finds the right tone. Freely adapted from Barbara Gordon's autobiographical book by David Rabe; directed by Jack Hofsiss. If only the movie had been a comedy by Nichols and May it might have worked. R. **74**

LITTLE SEX, A—(1hr. 31m., '82) A comedy about the struggle between temptation and romantic commitment. With Tim Matheson, Kate Capshaw, Edward Herrmann and John Glover. Dir. Bruce Paltrow. R. **14, 41, 70, 78, 97, 102, 109, 202, 208, 210, 212, 232, 302, 405, 413, 429, 439, 512, 527, 529, 533, 537, 541, 603, 608, 623, 629, 636, 642, 666, 708, 714, 718, 747, 774, 797, 803, 857, 862, 869, 871**

LONG GOOD FRIDAY, THE—(1hr. 54m., '82) A London crime kingpin masterminds a multimillion dollar real-estate development scheme that backfires violently. With Bob Hoskins and Helen Mirren. Dir. John Mackenzie. R. **60**

★ **MAN OF IRON**—(2hrs. 20m., '81) In Polish, Eng. subtitles. Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **90**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. Reviewed in this issue. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 32, 71, 93, 533, 535, 549, 609, 638, 639, 644, 667, 774, 882**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) The 19 year-old daughter of a Hollywood has-been writer moves in with her father after many years apart. With Walter Matthau, Ann-Margret and Dinah Manoff. Dir. Herbert Ross. PG. **24, 32, 54, 109, 117, 200, 210, 220, 303, 405, 409, 421, 512, 517, 541, 553, 559, 568, 607, 623, 631, 634, 653, 702, 706, 717, 744, 749, 776, 779, 782, 807, 829, 841, 868, 872, 879**

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. **817, 842, 885**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 62, 94, 207, 212, 307, 405, 413, 414, 418, 512, 528, 533, 537, 568, 571, 601, 621, 623, 635, 648, 662, 700, 704, 708, 718, 745, 752, 774, 778, 779, 781, 793, 819, 821, 846, 857, 862, 864, 873**

★ **PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

★ **PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. **57, 93**

PORKY'S—(1hr. 39m., '82) A sex comedy of Florida high school students. With Kaki Hunter, Art Hindle, Susan Clark and Alex Karras. Dir. Bob Clark. R. **24, 30, 58, 100, 117, 203, 221, 234, 302, 409, 417, 424, 429, 518, 528, 537, 541, 568, 602, 617, 627, 633, 647, 663, 708, 714, 719, 727, 745, 751, 773, 775, 783, 784, 789, 804, 829, 854, 875**

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **24, 72, 88, 114, 234, 307, 419, 531, 568, 607, 664, 729, 746, 775, 790, 793, 807, 829, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **38, 513, 535, 573, 808**

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **38, 97, 213, 436, 442, 554, 613, 711, 724, 733, 756, 770, 787, 858, 878**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **35, 60, 436, 503, 507, 511, 513, 516, 532, 549, 573, 644, 658, 668, 711, 770, 787, 800, 810, 830, 860, 878, 882**

★ **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. **31, 80, 100, 116, 117, 206, 215, 221, 226, 236, 303, 408, 411, 412, 508, 531, 541, 544, 545, 551, 556, 568, 602, 617, 622, 639, 648, 664, 706, 712, 721, 732, 777, 788, 807, 822, 824, 854, 862, 875**

★ **SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **101, 236, 447, 513, 535, 547**

SILENT RAGE—(1hr. 55m., '82) A Western with martial arts action. Starring Chuck Norris. Dir. Michael Miller. R. **33, 105, 112, 114, 122, 206, 215, 219, 223, 228, 237, 403, 411, 426, 432, 438, 444, 447, 448, 451, 531, 546, 547, 548, 556, 568, 569, 574, 600, 608, 619, 620, 636, 642, 643, 650, 655, 658, 712, 719, 730, 747, 755, 772, 777, 785, 788, 803, 805, 816, 823, 824, 825, 841, 846, 862, 870**

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **21, 33, 72, 80, 100, 104, 112, 114, 122, 200, 210, 215, 217, 222, 226, 300, 408, 409, 423, 426, 432, 433, 449, 519, 529, 531, 539, 553, 568, 574, 603, 614, 623, 628, 650, 664, 666, 701, 714, 719, 722, 727, 732, 750, 754, 772, 773, 777, 784, 789, 805, 807, 812, 823, 826, 852, 875, 879**

★ **THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **46, 90**

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it.

Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. **235, 502, 526, 550, 654**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45, 104, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 521, 523, 541, 561, 566, 605, 616, 637, 651, 663, 707, 716, 721, 729, 733, 744, 776, 789, 793, 804, 819, 827, 867, 870, 872**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **61**

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. **56**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **11, 97, 657, 786**

Revivals

ACCATTONE!—(2hrs., '68) In Italian, Eng. subtitles. Pier Paolo Pasolini's first directorial effort, adapted from a novel he wrote, about a sponger and a pimp in Rome's outer slums. The film has one or two gripping scenes. With Franco Citti, Franca Pasut and Silvana Corsini. **4**

ARSENIC AND OLD LACE—(1hr. 58m., '44) A hilarious, macabre comedy adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson and Priscilla Lane. Dir. Frank Capra. **91**

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **39**

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. **4**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **47**

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **4**

DERSU UZALA—(2hrs. 20m., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **4**

GONE WITH THE WIND—(3hrs. 40m., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **39**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **10**

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **95**

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **91**

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. **10**

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. **97**

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. **10**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **10**

NASHVILLE—(2hrs. 39m., '75) Scenes from the country-and-western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, some unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. **47**

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. **13**

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **10**

REPULSION—(1hr. 43m., '65) The galvanic Roman Polanski film starring Catherine Deneuve as the repressed manslasher. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. **39**

ROBIN HOOD—(1hr. 23m., '73) Walt Disney's animated version of the English legend. With the voices of Brian Bedford, Peter Ustinov, Terry-Thomas and Andy Devine. Dir. Wolfgang Reitherman. G. **20, 42, 44, 93, 100, 109, 119, 202, 203, 212, 237, 300, 403, 405, 413, 417, 429, 448, 511, 518, 533, 552, 556, 569, 612, 621, 623, 643, 667, 702, 704, 722, 733, 758, 797, 800, 806, 825, 828, 857, 864, 869**

SEVEN SAMURAI, THE—(2hrs. 40m., '56) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **13**

SUDDENLY, LAST SUMMER—(2hrs., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montogomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **95**

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. **39**

THINGS TO COME—(1hr. 39m., '36) A fanciful, exciting film depicting world war, the ruin of the western world, and the beginning of a new civilization in the year 2036. Based on an H.G. Wells story, it's better than it sounds. With Raymond Massey and Sir Cedric Hardwicke. Dir. William Cameron Menzies. **95**

39 STEPS (1935), THE—(1hr. 20m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's 1915 novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **10**

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **95**

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **7**

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, April 5

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Melvin Bernhardt. It focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 4/15 opening. Preview prices $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

SOLOMON'S CHILD—Anthony Zerbe and John McMartin in Tom Dulack's suspense drama dealing with the anguish and anger of parents of a youth who has returned from a religious cult, and their attempts *at deprogramming him; directed by John Tillinger.* Previews now prior to a 4/8 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $17.50-$22.50; Fri. & Sat. at 8, $20-$25. Preview prices $10-$15. **Little Theater,** 240 W. 44th (944-9450). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a *possible scandal; directed by Michael Lindsay-*Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Doutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James Stephen star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; *thru* 5/1. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Loni Ackerman replaces Altay as of 4/7; Anthony Crivello replaces Stein as Che Guevara the same day. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by *Margo Sappington. Mon., Tues., Wed., Fri. at 8,* Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charm*ing, completely entertaining musical, moved up from* off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

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THEATER

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BAGS—A musical fable with book and lyrics by Elizabeth Perry, music by Robert Mitchell, directed and choreographed by Wally Strauss, revolving around the subculture of New York's ever-present street people. With Tiger Haynes, Michael Zaslow, Juanita Fleming, John Mineo, and Fiddle Viracola. Tues.-Sat. at 8, Sun. at 3; $4; thru 4/25. **Three Muses Theater,** Ansonia Hotel, 74th St. & Bdway (864-2804).

THE BROTHERS—by Kathleen Collins's play about a black family as seen through the eyes of six women relatives. Wed. at 5:30; Thurs. at 8:30; Fri. & Sat. at 6 & 9:30; Sun. at 5; $7; directed by Billie Allen. **American Place Theater,** 111 W. 46th (869-9350).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CATHOLIC SCHOOL GIRLS—Casey Kurtti's play, directed by Burry Fredrik; with Lynn Born, Christine Von Dohln, Maggie Low, and Shelley Rogers. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50. **Douglas Fairbanks,** 432 West 42nd (239-4321).

THE CHALK GARDEN—Revival of the Enig Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COLORED PEOPLE'S TIME—Negro Ensemble Company's new play by Leslie Lee; directed by Horacena Taylor; with L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackee Harry, Chuck Cooper, Robert Gossett. **Cherry Lane,** 38 Commerce St. (989-2020).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th **Closed.**

DIVINE FIRE—Kenneth Ludwig's play based on the story of Abelard whose religious teachings and love for his gifted student Heloise shook the foundations of church and state during the 12th century; directed by Nell Robinson; with Brian Evers and Wendy Rosenburg. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 3; $6; 4/8-25. **Actors & Directors,** 412 W. 42nd (279-4200).

EMIGRES—Slawomir Mrozek's play about the effects of repression and exile on the human spirit; directed by Thomas Cruenewald, starring David Leary and Sam Tsoutsouvas. Wed.-Sun. at 8, Sat. & Sun. at 3 also; $9, $10; 3/14-5/9. **Hudson Guild,** 441 W. 26th (760-9810).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; $6. **Theater,** 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LIVINGSTONE AND SECHELE—David Pownall's play about how a missionary got to be an explorer. And about his violent clash with an African chief who must drop four of his wives in order to become a Christian. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; 4/6-25. **Quaigh Theater,** 108 W. 43rd (221-9088).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of songwriter/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Fri. at 8; Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Astor Place Theater,** 434 Lafayette St. (254-4370).

ONE-MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts Theater,** 407 W. 43rd (541-8394).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker,* story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 3 & 7; thru 4/11. **92nd St. Y, at Lexington Ave. (427-4410).**

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. To be performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—*Clam Sauce,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CSC REPERTORY—*King Lear* in repertory with *The Cherry Orchard* I and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—Patricia Joudry's *Teach Me How To Cry,* an idyll about adolescent love, set in 1919; directed by Don Price. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 4/15-5/2. 103rd St. & Riverside Drive (663-2028).

THE FAMILY—*The Crucifixion,* a dramatic rendering of James Weldon Johnson's poem. 4/9-11 at 8; $5. **Middle Collegiate Church,** 50 E. 7th St. (477-1411). Shamsul Alam's *Benpires,* a play with music about the lives of a Hispanic gang on the West Side, including its bouts with crime, poverty, religion, and punishment. 4/13-17 at 8, 4/18 at 6; $5. **Cathedral of St. John the Divine,** 110th St. & Amsterdam Ave. (477-2522).

FLOATING REP—Howard Korder's *Night Maneuver* which tells of two brothers fighting for survival in an age of diminishing expectations. Thrus.-Sun. at 8, (two Wednesdays on 4/7 & 21); $5; thru 4/24. **ATA,** 413 W. 54th (267-5756).

JEAN COCTEAU REPERTORY—*The Golem,* by H. Leivick; thru 5/23; *The Revengers' Tragedy;* thru 5/1; Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michel de Ghelderode's farce *Pantagleize* is about a lovable fool who demonstrates capacity for human commitment when accidentally chosen to lead a revolution; directed by Anthony McKay. Wed., Thurs., Sat. at 8, Sun. at 3 & 7; $6, $7; 4/10-5/9. **YM-YWHA,** 344 E. 14th St. (674-7200).

KOZO—Bertholt Brecht's *Baal,* adapted by Peter Mellencamp; directed by James Simpson; with Zach Grenier, Eve Gordon, Steve Hoffendahl, and Gary Morabito. Brecht's tale, written at the age of 20, of a drunken and lecherous poet. Wed.-Sun. at 8; $6. **KOZO,** 149 Essex St. (260-8603).

LA MAMA E.T.C.—*Yossele Golem,* an Israeli play with music by Dan Horowitz and Haim Elisha, directed by Rina Yerushalmi, performed in English, which tells of a Jewish community which creates a warrior to save it from its enemies. Thurs.-Sun. at 7; $6; 4/9-5/2. **Theater,** 74a E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Horton Foote's new comic drama, *The Roads to Home.* Mon., Thurs.-Sat. at 8; Sun at 3; thru 4/12; $6. **Theater,** 260 West 41st (921-1455).

MANHATTAN THEATER CLUB—*Livin' Dolls,* a musical by Marc Shaiman and Scott Wittman; directed by Richard Maltby, Jr. Inspired by the beach blanket movies of the '60s; cast includes Lisa Embs, Linda Hart, Zora Rasmussen, James Rich and others. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; thru 4/11. John Guare's *Gardenia,* starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; 4/13-5/23. Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

PAN ASIAN REPERTORY—A new play on the Japanese internment camp experience. *Station J,* 4/7-4/18. Tues.-Sat. at 7:30; Sun. at 2; $6, $8, $10; **Theater,** 120 West 28th (255-7293).

PLAYWRIGHTS HORIZONS—A.R. Gurney's *The Dining Room,* a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; thru 4/18. Main Stage. At the other half of this theater, Sarah Kernochan's musical, *Sleeparound Town,* which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY—Philip Blackwell's two plays with gay themes; directed by Carol Kastendieck. Fri. & Sat. at 8, Sun. at 7; $6; 4/9-5/9. **Courtyard Plyhse,** 39 Grove St. (741-0307).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

BEFORE CAESAR—Terry Talley's play about Cicero, the father of a family threatened by Julius Caesar, in a historical drama of the end of the republic. Thurs.-Sat. at 8, Sun. at 7; $5; thru 4/11. **New York Theater Ensemble,** 62 E. 4th St. (447-4120).

BELLA FIGURA—Brother Jonathan Ringkamp's play about a young Franciscan brother studying art, who discovers sexual intrigue as well as spiritual crisis during his fellowship in Italy; directed by John Schwab, with Reed Birney, Jo Henderson, and Patricia Mauceri. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; thru 4/25. **Ensemble Studio,** 549 W. 52nd (247-4982).

A BREEZE FROM THE GULF—Mart Crowley's play about a youth's journey from Mississippi to New York with his parents, with Don Berman, Mary Law, Robert O'Gorman; directed by Maura Swanson. Thurs., Fri., Sun. at 8; $10; thru 4/11, **Riverwest Theater,** 155 Bank St. (243-0259).

BULLDOG—Theatre piece, with music, by and with Keith Aoki and Diane Spodarek, about a butcher and a bulldog's malignant fantasy to control one identity. 4/8, 11 at 7; 4/9, 10 at 7 & 10; $4. **Wonderhorse Theater,** 83 E. 4th St. (533-5888)

CHARLOTTE SWEET—A new musical by Gerald Markoe and Michael Colby, directed by Edward Stone, in which a young soprano triumphs in the British music hall. 4/7-11, 13-18, 20-24 at 8; $5. **ATA,** 314 W. 54th (581-3044).

THE CONTRACT—Nathan Ross Freeman's allegorical drama dealing with a young minister who is faced with a test of his faith when he is confronted by an Angel; with Phyllis Stickney, Noble Lee Lester, and Timothy Simonson; directed by Wyatt Paul Davis. Thurs.-Sat. at 8, Sun. at 3; thru 4/11. **FSWW Loft Theater,** 317 W. 125th St. (662-8463).

THE CROCK OF GOLD—Play adapted from James Stephens's book, directed by Rino Elisha. Thurs.-Sun. at 8; $4; thru 4/18. **Theater for the New City,** 162 Second Ave. (254-1109).

CROSSROADS—Three one-acters: Paul Hunter's *The Chicago Impulse* and *Other People's Secrets,* and Peter Floria's *Rainman.* Thurs.-Mon. at 8, Sat. at 3; 4/5-19; $6. **Urban Arts Theater,** 227 W. 17th St. (924-7820).

DOUBLE BILL—*Stick 'Em Up* and *An Exercise in Confusion,* both by Glenn Beatty. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. at 2; $6; 4/16-5/2. **Actors Outlet,** 120 W. 28th (869-3981).

DOUBLE BILL—Anton Chekhov's *The Boor* and Ferenc Molnar's *Still Life.* Fri. at 6 & 8:30, Sat. & Sun. at 8:30; $4; thru 4/18. **Theater 22,** 54 W. 22nd (243-2805).

EGGPLANTS ARE FOR EATING—A new romantic comedy by Antoni Jaworski. Thurs.-Sat. at 8; Sun. at 3; $4; thru 4/11. **Troupe Theatre,** 335 West 39th (244-9699).

THE EVANGELIST: A RELIGIOUS MELODRAMA—A musical with book, lyrics, and music by Rev. Al Carmines, is inspired by the resurgence of the religious right and the moral majority; directed by William Hopkins. Thurs.-Sun. at 8, Sun. at 3; $6. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE EXTRAVAGANT TRIUMPH OF CHRIST, MARX, AND SHAKESPEARE—Fernando Arrabal's play, set in an unidentified tropical country, directed by Eduardo Manet. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd (279-4200).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

A HILL OF BEANS—Susie Miller's play about becoming a woman in the last generation, directed by Lou Vuolo. Sun.-Wed. at 7:30; $4; 4/4-21. **18th St. Plyhse,** 151 W. 18th St. (924-0077).

HOP DOWN AND DOODLE BACK—A vaudeville show played entirely by Lynn Cataldo and Susan Goldbetter. 4/5, 6, 12, 13 at 8; $5. **28th St. Plyhse,** 120 W. 28th (857-0810).

HOMEBOYS—John Lordan's play about the chemical "agent orange" and how it tests the reactions of a Vietnam veteran and his friends; with Billy Padgett and Judy Rice. Mon.-Thurs. at 7:30; $4; thru 4/16. Tues.-Fri. at 7:30. **Westside Mainstage,** 424 W. 49th (869-3530).

I DO NOT LIKE THEE, DR. FELL—Bernard Farrell's play, directed by Terence LaMude, is a satirical look at a group encounter session. Thurs.-Sat. at 8, Sun. at 3; $5; 4/8-25. **Irish Rebel Theater,** 553 W. 51st (757-3318).

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THEATER

LADIES IN RETIREMENT—Revival of the gothic melodrama by Reginald Denham and Edward Percy; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 2; $6; 4/9-5/10. **Meat and Potatoes,** 306 W. 38th St. 4th floor (564-3293).

LETTERS TO BEN—Musical about a 40-year-old highschool teacher who has been widowed for two years. Book, music, and lyrics by Charles Choset; directed by Lisa Simon. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

LOLA—Musical by Claire Richardson and Kenward Elmslie based on the life of the 19th century personality Lola Montes (played by three ladies—Jane White, Gretchen ALbrecht, and Leigh Beery). Tues., Wed., Fri. & Sat. at 8; Sat. & Sun. at 3; thru 4/10. **Church of the Heavenly Rest,** 2 E. 90th (534-5366.)

LUDWIG—J.L. Christa's comedy about New York's artist colony; directed by Joseph MacLaren. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/25. **PSW Studio,** 243 W. 55th (757-0876).

NOTHING TO HIDE—A comedy of sexual manners and mores in Boston's upper crust by Ethan Ayer and Lewis Hardee, directed by Jane Stanton. Thurs.-Mon. at 8, Sun. at 3; from 4/7. **New World,** 219 Second Ave. (674-9414).

OCCUPATIONS—Trevor Griffiths's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Garfield, Christoher Caraso, Ellen Barber, and Time Winters; directed by James Traub. $6; thru 4/10. **28th St Playhouse,** 120 W. 28th (869-3981).

ONLY THE GIRLS WENT BACK—Three original narrative plays by Sam Greenhoe, directed by Martin Baumgold; with Annie Quest, Matthew Skeele, Stuart Rider, Adam Zahler, and Sharon Brady. Thurs.-Sat. at 7:30; Sun. at 4; $5; 4/8-19. **18th St. Plyhse,** 147 W. 18th St. (279-4200).

PHANTOMS OF LOUISIANA—Gary Indiana's play chronicles the courtship and marriage of a pair and the subsequent decimation of the bride's family. Thurs.-Sun. at 8 & 10; $7, $8; thru 4/18. **The Performing Garage,** 33 Wooster St. (966-3651).

THE PLAY'S THE THING—Candide Cummings's adaptation of Ferenc Molnar's play, directed by Alex Iglesias. Thurs.-Sat. at 8, Sun. at 3:30; $5; thru 5/16. **Aardvark,** 47 E. Houston (226-9691).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stonewall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10, Sun. at 9; $6; thru 5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

REUNION—James Slaydon's mystery about the meeting of two old friends; directed by Monica Hayes. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/17. **Tyson Studio,** 1026 Sixth Ave. (582-2500).

ROMEO AND JULIET—Shakespeare's classic, directed by Michael Graves. Thurs.-Sat. at 8, Sun. at 3; $4; thru 4/18. **28th St. Theater,** 120 W. 28th (869-3981).

DOUBLE BILL—Conrad Bromberg's *The Rooming House,* and Robert Patrick's *Mirage,* both directed by Robert Owens Scott. Thurs. & Sat. at 8, Sun. at 2 & 8, Sun. at 2 & 8; $4; thru 5/2. **West Side Theater,** West End Ave. at 107th (254-6000).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SISTERS AND OTHER STRANGERS—An evening of one-acters by John Kneeland, directed by John Cowan and Andrew Feigin. Wed.-Sun. at 8; $4; 4/7-18. **Inroads Art Center,** 150 Mercer St. (226-6622).

TINSEL TOWN TIRADE—Holly Woodlawn stars in a musical fairy tale about the lives of exotic residents of an old Hollywood hotel; music and lyrics by Ann and Fred Haris; written by Hibiscus; directed by Jeffrey Shock. 4/8-11, 4/15-17; $4. **Theater of the New City,** 162 Second Ave. (254-1109).

TRIPLE BILL—Fred Rohan de Vargas's *Go Fly a Kite;* Anton Chekhov's *Swan Song,* and David Van Asselt's *Dog Daze;* directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6; thru 4/30. **Studio R,** 134 W. 28th (675-0006).

THE WIND THAT SHOOK THE BARLEY—Declan Kennedy's play about the struggle of the troubled people in Ireland; directed by Jamie Brown. Wed.-Sat. at 8; $5; thru 4/10. **Theatre Off Park,** 28 E. 35th (679-5684).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ALEXANDER ARCHIPENKO / KATHERINE SCHMIDT—Naturalistic sculptures from the 20's and 30's/Figure and landscape, ink and pencil drawings largely from the 30's, thru 4/17, and large scale sculpture by Archipenko, Roszak and Zorach, thru 4/30. Zabriskie, 29 W. 57th (832-9034) and 521 W. 57th (245-7568) by appt.

FARRELL BRICKHOUSE/PINCHAS COHEN GAN—Recent projects/"Black Sabbath," 1982, from the ridiculous to the sublime. 4/8-5/1. Protetch, 37 W. 57th (838-7436).

RICHARD CHIRIANI/MAURICE GOLUBOV—New landscapes/The use of white. Thru 4/28. deNagy, 29 W. 57th (421-3780).

JAMES COIGNARD—Mixed media works on paper and canvas, thru 4/17. Heidenberg, 50 W. 57th (586-3808).

DAN DAILEY—Glass wall reliefs and new sculpture, 4/6-27. Portnoy, 56 W. 57th (757-0461).

DOROTHY DEHNER—New abstract Corten steel sculpture, small bronzes, pen and pencil drawings, thru 4/24. Sachs, 29 W. 57th (421-8686).

DON DUDLEY—*Installations of painted pieces of* homosote nailed directly onto the wall, thru 4/24. Adler, 37 W. 57th (980-9696).

R.M. FISCHER—Assemblage lamps and one fountain, thru 5/1. Stefanotti, 30 W. 57th (757-6712).

NADIA GOULD—Intimist abstractions of small interlocking lines, 4/6-24. Viridian, 52 W. 57th (245-2882).

CAROLINE GREENWALD—Monochromatic ab*stractions of wind on water, 4/6-5/8. Getler/Pall*, 50 W. 57th (581-2724).

GEORGE HARKINS—Woods, streams near Woodstock, and aerial New York City in watercolors, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).

JENE HIGHSTEIN—Recent works on paper, thru 4/24. Oscarsson Hood, 41 W. 57th (750-8640).

HOWARD KANOVITZ—Tableaux of realistic images in large paintings, pastels and crayon drawings, thru 4/24. Rosenberg, 20 W. 57th (757-2700).

JOYCE KOZLOFF/ROBERT YOUNGER—Drawings and models, one of tile remodeling at a Delaware train station/An installation with a wooden sperm, atom bomb, plywood plane. Thru 4/24. Gladstone, 41 W. 57th (758-6765).

RONALD MARKMAN—Highly patterned, brightly colored wood collages creating madcap environments, thru 4/22. Dintenfass, 50 W. 57th (581-2268).

PHILIP PEARLSTEIN—Six *paintings from the last* two years including his biggest ever of two models in the studio, thru 4/29. Frumkin, 50 W. 57th (757-6655).

PICASSO—Works from the later years, 4/6-24. Iolas-Jackson, 52 E. 57th (755-6778).

JAN SAWKA—Painted mosaics of different sized boxes, thru 4/24. Zarre, 41 E. 57th (752-0498).

GEORGE SEGAL—New painted figural sculpture using colored glazes and reliefs based on Cezanne's still lifes, thru 5/1. Janis, 110 W. 57th (586-0110).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, thru 5/1. Pace, 32 E. 57th (421-3292).

STANLEY TIGERMAN/SIET ZUYDERLAND—Iconic houses/Delicate, highly realistic drawings of flotsam and jetsam found on the beach. 4/6-5/1. Esman, 29 W. 57th (421-9490).

T. TOKITA—Metaphysical landscapes, thru 5/8. Touchstone, 29 W. 57th (826-6111).

Madison Avenue and Vicinity

WILLIAM ANASTASI—Collages from the artist's *journal, thru 4/30. Ericson, 23 E. 74th (737-6155).*

WILLIAM BAILEY—Recent figure and still life paintings also including drawings on paper, thru 4/30. Schoelkopf, 825 Madison (879-4638).

JOSEPH BEUYS—Lithos, silk-screens related to his idiosyncratic mise-en-scenes, thru 4/17. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7pm, Wed., Fri., Sat. 12-5.

MARTIN CHIRINO—Recent sculpture, thru 4/10. Borgenicht, 724 Fifth (247-2111).

JAY COOGAN—2 and 3-D painted sculpture in bronze *and steel, thru 4/28. Knowlton, 19 E. 71st* (794-9700).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

RUSSELL GORDON—Floating fields of color, thru 4/17. Waddington, 1044 Madison (861-0600).

JAMES GRASHOW/BRUCE HOUSTON—An environment of urban buildings presented as people/As*semblages*. Thru 4/28. *Stone*, 48 E. 86th (988-6870).

BALCOMB GREENE—Eroticism and mystery in fifteen large-scale oils some featuring the male nude, thru 4/24. ACA, 21 E. 67th (628-2440).

WILLIAM PENHALLOW HENDERSON—Portraits, New Mexico from 1901 to 1916, thru 4/10. Hirschl & Adler, 21 E. 70th (535-8810).

RALPH HUMPHREY—Vibrant acrylics on modeling paste on wood, thru 5/8. Willard, 29 E. 72nd (744-2925).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

JESS—The romantic in broadly painted interiors, figures, thru 4/30. Odyssia, 730 Fifth (541-7520).

LESTER JOHNSON—Street scenes with groups of stylized people done in 1981, 4/6-5/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

JAMES JOYCE—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 4/10. Carus, 872 Madison (879-4660).

DAVID LEVINE—Egypt and Coney Island in water*colors, thru 4/10. Forum*, 1018 Madison (535-6080).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

JUAN MARTINEZ—Isolated expressionist figures, some victims, in shadow, thru 4/17. Lefebre, 47 E. 77th (744-3384).

TODD MCKIE—Large figurative watercolors, thru 5/1. Acquavella, 18 E. 79th (734-6300).

MIRÓ—Gouache paintings for Ubu Roi, 1954, thru 4/24. Perls, 1016 Madison (472-3200).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

DOROTHY RUDDICK—Canvas and thread constructions, thru 4/17. Graham, 1014 Madison (535-5767).

TONY SCHERMAN—New still lifes in encaustic, 4/6-5/1. Davidson, 43 E. 78th (734-6702).

KENDALL SHAW—Recent paintings, thru 4/17. Lerner-Heller, 956 Madison (861-9010).

HEDDA STERNE—From 1941 to the present in paintings, thru 4/12. CDS, 13 E. 75th (772-9555).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JOHN WESLEY—Recent paintings, works on paper, and objects, thru 4/29. Elkon, 1063 Madison (535-3940).

SoHo

BILL BECKLEY/GORDON MOORE—Bold streaks and spades in paint and wax/Elongated triangular canvases. Thru 4/10. Bonlow, 150 Greene (925-4482).

MEL BOCHNER—Charcoal, conte, and pastel on sized unprimed canvas, thru 4/24. Sonnabend, 420 W. Broadway (966-6160).

FRITZ BULTMAN/DAPHNE MUMFORD—Ten years of collage/Large finely drawn charcoal studies of death and sleep. Thru 4/28. Landmark, 469 Broome (966-1173).

ALAN COTE—Intricately painted abstractions, thru 4/28. Cuningham, 94 Prince (966-0455).

ERWIN EISCH—Blown glass sculpture, drawings, 4/4-25. Heller, 71 Greene (966-5948).

CHARLES GARABEDIAN/JANIS PROVISOR—Twisted naked figures in landscapes/Personal icons of textural paint. Thru 4/28. Solomon, 392 W. Broadway (925-1900).

JEREMY GILBERT-ROLFE—Color grid abstractions and studies on paper, thru 4/24. Weber, 142 Greene (966-6115).

SHIRLEY GORELICK—Large scale portraits of a couple, both psychoanalysts, thru 4/28. Soho 20, 99 Spring (226-4167).

APRIL GORNIK—Large oils of imaginary landscapes, 4/10-5/8. Thorp, 419 W. Broadway (431-6880).

G. GERRY GRIFFIN—"Stars and Strife," works on paper, 4/6-24. 55 Mercer (226-8513).

CAROL HELLER/REBECCA WEISBERG—Rituals in mixed media sculpture/Abstract expressionist canvases. Thru 4/18. Atlantic, 458 W. Broadway (228-0944).

JOSEPH KOSUTH/ROBERT MORRIS—Conceptual works, thru 5/1. Castelli, 420 W. Broadway (431-5160).

GERALD MARCUS—The Berkshires and upstate New York, thru 4/14. Prince Street, 121 Wooster (226-9402).

J. CREIGHTON MICHAEL/DANIEL SCHMIDT/URSULA SCHNEIDER—Wall sculpture/Gouache paintings/Oil pastel drawings. Thru 4/22. Litz, 153 Mercer (431-1990).

JOSÉ PRESMAN—Anagrams based on advertisements, thru 4/22, Eno, 101 Wooster (226-5342).

MILO REICE—Figurative paintings, thru 4/24. Toll, 146 Greene (431-1788).

WADE SAUNDERS—Recent sculpture, thru 4/24. Cowles, 420 W. Broadway (925-3500).

JAKE SEVERANCE/EILEEN SUTTON/ROGER WHITE—Photo essay on harbor life/Abstracted nature in watercolor/Wood and chain sculpture. Thru 4/15. Ward-Nasse, 178 Prince (925-6951).

ALAN SHIELDS—Recent works, thru 4/30. Cooper, 155 Wooster (674-0766).

DAVID LOEFFLER SMITH—Small oils on paper, some mythological, some domestic suffused with urgency, thru 4/14. First Street, 386 Broadway (226-9011). Tues.-Sat. 1-6.

ROBERT STACKHOUSE—A large latticed wood primal serpent and large scale watercolors, thru 4/28. Hutchinson, 138 Greene (966-3066).

FRANCESC TORRES—Recent drawings, thru 4/28. Meyer, 410 W. Broadway (295-3527).

CY TWOMBLY—New works on paper, thru 5/1. Sperone Westwater Fischer, 142 Greene (431-3685).

JACK TWORKOV—*Fifty years in figure drawings* from the 50's, works on paper from the 60's to now, tracings, thru 4/28. Hoffman, 429 W. Broadway (966-6676).

Other

VARUJAN BOGHOSIAN—Constructions, thru 4/17. Ekstrom, 417 E. 75th (988-8857).

ALBERTA *CIFOLELLI/OLGA* SHEIRR—Abstracted prairies and ponds/Paintings. 4/6-25. Noho, 542 LaGuardia (473-9619).

LARRY FUENTE/ALEXIS SMITH—A two-part nuclear environment/Fragmented text collages. Thru 5/1. The Clocktower, 108 Leonard (233-1096). Wed.-Fri. 1-6, Sat. 10-6.

ALEX MCFARLANE/PAUL ROTTERDAM—Solid graphite sculpture/New drawings. Thru 4/24. Bouckaert, 100 Hudson (925-6239).

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). Classic pop works from 1962 to 1967 by Lichtenstein, Oldenburg, Warhol, thru 4/10.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (355-0400). Superhumanism, thru 5/1.

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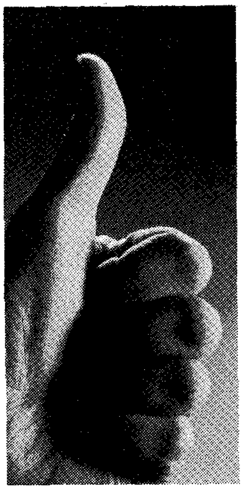

ART

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). British master prints including Blake, Nicholson, Shannon, thru 4/24.

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). Textiles, wall papers, embroideries, and objects from the Vienna Workshop, 1902 to 1932, thru 4/30.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

FELICIE—141 E. 56th (752-7567). Turn of the century posters of the theater and caricatures of Hirschfeld, thru 4/17.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SCHLESINGER - BOISANTÉ — 822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

MARINO—489 Broome (431-7888). 3-D abstractions by Bandy, cartoon-like characters on abstract fields by Cole, "flaming" photos by Hovland, thru 4/28.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver; thru 4/10.

SOHO CENTER—114 Prince (226-1995). Blaine, Cyphers, Falsetta, and Markwood, 4/8-5/3.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Sexuality and fertility images in African art, thru 4/30.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Installations by eight artists related to ongoing performance art; special projects by twenty, thru 4/30.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Movement drawings defining tracking, tracing, pacing, 4/5-5/8.

Photography

BOOKS & CO—939 Madison (737-1450). Mon.-Sat. 10-7, Sun. 11:30-6. Children by Cartier-Bresson, Callahan, Man Ray, Moholy-Nagy, thru 4/30.

J.S. CARTIER/V. DIGERLANDO—New York wilderness/Explorations of other realities, thru 4/17. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

EDWARD CURTIS—Photogravures of North American Indians, thru 4/11. Central Falls, 478 W. Broadway (533-9481).

80 WASHINGTON SQUARE E.—NYU. Images of humor by 120, thru 4/23.

ELEVENTH STREET—330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

HARRIET GANS—Seed pods, natural forms, thru 4/18. Pindar, 127 Greene (533-4881).

DAVID HANSON—From his new and published books, thru 4/16. Pfeifer, 825 Madison (737-2055).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris, Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

ANITA KIRSCHNER—Mannequins, thru 4/30. Soho Photo, 15 White (226-8571). Fri.-Sun. 1-6, Thurs. 7-9pm.

MARK KRASTOF—The nude in black-and-white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

JENNY LAWTON—Long horizontal panoramas, thru 4/30. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5.

BEA NETTLES—Recent photos, thru 4/25. Samuel, 795 Broadway (477-3839).

BARBARA NORFLEET/MARTIN PARR—Dead and decaying flowers/Rural Ireland. Thru 4/10. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, thru 4/17.

LARRY SILVER—42 black-and-white images from 1950 to now, thru 4/30. Nikon House, 620 Fifth (586-3907).

STALEY-WISE—111 Wooster (431-7292). Nudes by fashion photographers, 1920 to now, thru 4/10.

WITKIN—41 E. 57th (355-1461). Flowers by Cunningham, Doisneau, Kertesz, Weston, thru 4/24.

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Adamson, Cameron, Evans, Frank Feininger, Porter, Weegee, 4/6-5/1.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri. - Sun. 10-9. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; 4/7-6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; 4/8-6/20.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Made in New York; thru 4/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation.. .Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; thru 6/13.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; 4/6-6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6... Indelible Images: Photographs by Sally Soames and Mark Berghash; 4/6-8/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Outstanding Art Books of the Year - Selected Titles 1981; 4/6-5/21... Sculpture: New Acquisitions; from 4/6. **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18... New Treasures for the Morgan Library; thru 4/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art

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MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: *Appropriate Attire; thru 5/4... Tailored Images:* New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9... Children's Choice; thru 4/25.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $2, children and seniors $1. Giorgio de Chirico; thru 6/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6; Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3... 14th Street "Window:" A History of the World: by *Kenneth Shorr.*

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; thru 5/2... At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/7 at 10 & 2: American Paintings, Drawings, and Watercolors. On view from 4/5. **East,** 219 E. 67th St. (570-4141). 4/6 at 10: Furniture, Silver, and Decorations from the Estate of Eppes Hawes Williams. On view from 4/5. 4/7 at 10 & 2: Art Nouveau/Art Deco. On view from 4/5.

DOYLE, 175 E. 87th St. (427-2730). 4/7 at 10: Americana: 18th and 19th Century Furniture, Decorations, Clocks, Silver, Paintings, and Rugs. 4/7 at 7: Waterfowl and Shorebird Decoys. On view from 4/5.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). Next sale 4/16. **525 E. 72nd St.** (570-4842). 4/7 at 10: Furniture, Decorations, Oriental Rugs, Ceramics, and Furs. On view from 4/5.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale 4/21. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 4/6 at 10:15 & 2: Fine Books and Manuscripts. On view from 4/1. 4/7 at 9:30 & 2: Sotheby's Arcade Auction. On view from 4/3.

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MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, April 5

MUSIC SACRA, Richard Westenburg conductor; Bach's *St. Matthew Passion.* Charles Bressler, Malcolm Smith; soprano Pamela Coburn, mezzo-soprano Lorna Myers, tenor Barry McCauley, baritone Bruce Fifer. Avery Fisher Hall at 7:30. $9, $16.

HORACIO GUTIERREZ, pianist. Works of Beethoven, Chopin, Prokofiev. Carnegie Hall at 8. $4-$12.50.

MUSIC FROM MARLBORO—Works of Mozart, Stravinsky, Beethoven. Alice Tully Hall at 8. $5.50-$7.25.

THOUVENEL STRING QUARTET, with pianist Gilbert Kalish. Works of Debussy, Krenek, Brahms. Merkin Concert Hall at 8. $6.

DUNCAN STEARNS, pianist. Carnegie Recital Hall at 8. $6.

MOZART ON FIFTH—Works of Mozart, Joplin, Pleyel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ST. THOMAS CHURCH CHOIR—Music of Palestrina. Fifth Ave. and 53rd St., at 12:10. Free.

MICHAEL RUDIAKOV, cellist/**SHOSHANA RUDIAKOV,** pianist. Works of Chopin, Balada-Bach (U.S. premiere), Mendelssohn. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 7:30. Free.

COMPOSERS CHAMBER ENSEMBLE—Works of Perle, Haydn, Brahms, et al. CUNY Graduate Center, 33 W. 42nd St., 3rd floor (790-4554), at 8. Free.

BERNIE CHARLES, jazz violinist, with quartet featuring Vanessa Davis, vocalist. Port Authority Bus Terminal, Eighth Ave. and 40th St., street level, at 4. Free.

YURI KIM, pianist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

AMERICAN BRASS QUINTET—Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $5.

Tuesday, April 6

WARSAW PHILHARMONIC CHAMBER ORCHESTRA, Karol Teutsch conductor; Zofia Kuberska, violinist; Marek Marczyk, violist. Bach's Brandenburg Concerto No. 3; Rossini's Sonata No. 1 for Strings; Haydn's Violin Concerto No. 1; Telemann's Concerto for Viola and Strings; Tchaikovsky's Serenade for Strings in C. Carnegie Hall at 8. $6-$12.50.

MOZARTEAN PLAYERS, Ransom Wilson conductor; Steven Lubin, fortepianist; Jane Bryden, soprano. Mozart's Piano Concerto K. 488; Haydn's Concerto in D; Mozart's "Ch'io mi scordi di te," K. 505. Alice Tully Hall at 8. $9.50.

ENDELLION STRING QUARTET—Works of Haydn, Britten, Beethoven. 92nd St. Y at 8. $4-$7.

DETLEF KRAUS, pianist, with the Alard Quartet, pianist So Ryang Joo. Works of Brahms and Schumann. Carnegie Recital Hall at 8. $8.50.

NEW YORK ASIAN SINFONIETTA, Lieder Wang conductor; pianist Tai-Chang Chen. Works of Schubert, Mozart, Huang, Beethoven. Merkin Concert Hall at 8. $7.

ST. THOMAS CHURCH CHOIR, Gerre Hancock director; with Boys of the Choir, soloists, and Levin Baroque Ensemble, Bach's *St. John Passion.* Fifth Ave. and 53rd St., at 7:30. Free, or $4 donation.

THE SONG OF THE HEBREW—Vocal-instrumental ensemble in Jewish music for Passover: duets, madrigals, and more. Central Presbyterian Church, Park Ave. at 64th St., at 7:30. $5.

RALPH EVANS, violinist, with Classic Chamber Players members. Town Hall at 2. $2.

BOWERY ENSEMBLE, with pianists Aki Takahashi and Yvar Mikashoff, percussionist Jan Williams, U. of Buffalo Percussion Ensemble. John Cage Day, from noon on, with a concert at 8. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300). Free all day; $5 at 8.

ALVIN LUCIER, composer, with guest Pauline Oliveros. N.Y. premiere of his *Reflections of Sounds From the Wall* and *Music for Solo Performer.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

ART BLAKEY JR./METROPOLITAN ALL-STARS, Jean Spears, vocalist. Jazz at the Port Authority Bus Terminal, Eighth Ave. and 40th St., street level, at 4. Free.

ST. THOMAS CHURCH CHOIR—Music of Tomkins. Fifth Ave. and 53rd St., at 12:10. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

TRINITY CHURCH CHOIR, Larry King conductor. Music for Holy Week, by Poulenc, Schütz, Pinkham. Broadway at Wall St., at 12:45. Free.

Wednesday, April 7

CALLIOPE, a Renaissance band; soprano Jane Bryden. Medieval songs and dances of England, music from 15th-century Flanders, and Loeb's *A Bird Without Color and Name.* Christ Church, Park Ave.at 60th St., at noon. Free.

IONA COLLEGE VOCAL ENSEMBLE, Hugh Berberich conductor. Alice Tully Hall at 8. $10.

LISA POLITE, mezzo-soprano. Federal Hall, 26 Wall St., at 12:30. Free.

HEATHER COLTMAN, pianist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

DWIGHT GASSAWAY, vibes/**ALL-STAR QUARTET.** Port Authority Bus Terminal, Eighth Ave. and 40th St., street level, at 4. Free.

SRI CHINMOY, on flute, cello, esraj, harmonium; his own compositions. Carnegie Hall at 8. Free.

ST. THOMAS CHURCH CHOIR—Music of Ferrabosco I and Ferrabosco II. Fifth Ave. and 53rd St. at 12:10. Free.

JOY IN SINGING—Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

Thursday, April 8

NEW YORK PHILHARMONIC, Zubin Mehta, conductor; violinist Charles Rex, soprano Kathleen Battle, mezzo-soprano Jennifer Jones, tenor John Aler, bass John Cheek; New York Choral Artists. Vivaldi's "Spring," from *The Seasons;* Britten's *Cantata misericordium,* Mozart's Requiem. Avery Fisher Hall at 8. $6-$20.

MARISA ROBLES, harpist (N.Y. recital debut). Works of Handel, Mozart, old Spanish masters, Fauré, Albeniz, et al. Alice Tully Hall at 8. $5-$9.

NEW MUSIC AT COLUMBIA—Works by Columbia U. composers Bartholomew, Gustavson, Rosenzweig, Sarko, Sichel. McMillin Theater, Broadway and 116th St., at 8. Free.

ART BLAKEY JR./METROPOLITAN ALL-STARS, Carolyn Mitchell vocalist. Port Authority Bus Terminal, Eighth Ave. and 40th St., street level, at 4. Free.

MEN OF THE ST. THOMAS CHURCH CHOIR—At 12:10: Music of Bairstow, Candlyn. At 6: Music of Palestrina, Gesualdo, Duruflé. Fifth Ave. and 53rd St. Free.

TENEBRAE—Service of scripture, with motets. Riverside Church, the Drive at 122nd St., at 8. Offering.

Friday, April 9

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Violinists Josef Suk, Ida Kavafian; violist Walter Trampler, cellists Leslie Parnas, Warren Lash; pianist Charles Wadsworth. Suk's Elegie for violin, cello, piano; Haydn's Trio in E-flat for Piano and Strings, HOB. XV:30; Dvorak's *Cypresses* Nos. 2, 9, 11 for String Quartet; Schubert's Quintet in C, Op. 163. Alice Tully Hall at 8. $10.

MIREILLE MATHIEU—Carnegie Hall at 8. $10-$17.50.

NEW YORK PHILHARMONIC—See 4/8.

GRACE CHURCH CHORAL SOCIETY, and Orchestra. Bach's *St. John Passion.* Broadway and 10th St., at 8. $4 donation.

PINKY ZOVLUCK, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $2.

ST. THOMAS CHURCH CHOIR—Plainsong music for Good Friday. Fifth Ave. and 53rd St., at 5:30. Offering.

AEOLIAN SAX QUARTET—Lincoln Center Library at 4. Free.

MARSHALL JOFFRAY, pianist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

AL COHN, tenor sax. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

DAVID JONES—Music from the British Isles. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

Saturday, April 10

PARNASSUS—"Music for Winds," by Stravinsky and Carter. Merkin Concert Hall at 8. $5.

NEW YORK PHILHARMONIC—See 4/8.

MIREILLE MATHIEU—Carnegie Hall at 8. $10-$17.50.

IAN SHAPINSKY, pianist. Works of Bach, Haydn, Chopin, Schumann, Brahms, Liszt. Carnegie Recital Hall at 8:30. $4, $7.

A LITTLE OF WHAT YOU FANCY—British music-hall entertainment, with Kristen Garver, Tom Goslin, David Jones, Jim Lucas, Jane McMahan. Audience participation, in Edwardian style. Washington Square Methodist Church, 133 W. 4th St. (222-1939), at 8. $5.

ALI JIHAD RACY/SIMONE SHAHEEN—Classical Arabic music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

DENNIS GODBURN, winds/**SALLY SANFORD,** soprano. Performance/lecture: "Musical Instruments in the Middle Ages." The Cloisters, Ft. Tryon Park (923-3700), 1-4. Free, with museum admission.

JAZZ FORUM ALL-STARS, drummer Jo Jones Jr.; Mark Morganelli, trumpeter. Citicorp Market at 8. Free.

ST. THOMAS CHURCH CHOIR—The Great Vigil, with music of Bairstow, C.V. Stanford, and ancient hymns. Fifth Ave. and 53rd St., at 6. Free.

PANDEAN WIND PLAYERS—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

ELL'S KITCHEN, jazz fusion orchestra. Intermedia Art Center, 253 Bayville Ave., L.I. (516-628-8585), at 9. $6.

Sunday, April 11

JESSYE NORMAN, soprano/**GARRICK OHLSSON,** pianist. Works of Schubert, Strauss, Gounod, Brahms. Avery Fisher Hall at 3. $11.

CHAMBER MUSIC SOCIETY, at 5. See 4/9.

GOTHAM CHAMBER PLAYERS, Edgard Feder conductor; violinist Helen Armstrong. Works of Telemann, Mozart, Castaldi, Wolf-Ferrari, and Mendelssohn's d-minor Violin Concerto. Merkin Concert Hall at 8. $7.50.

ANDREW FRIERSON, baritone, with pianist Cliff Jackson. Works of Handy, Cole, R. Johnson, et al. Merkin Concert Hall at 3. $10.

MUIR STRING QUARTET/SARA LAMBERT BLOOM, oboist/**JOAQUIN VALDEPENAS,** clarinetist. Works of Mozart, Bartók, Brahms. Carnegie Recital Hall at 8:30. $6.

THE VOICE OF THE TURTLE—"From Spain and Beyond: Sephardic Music." Music for Passover, ancient romanzas, and folk songs. Jewish Museum, Fifth Ave. at 92nd St., at 3. $3.50; includes Museum admission.

SARAH MCLAWLER, organist-vocalist. Jazz at the Dairy, west of the Zoo in Central Park, off Fifth Ave. and 65th St., at noon. Free.

PATRICIA MISSICK, soprano. Carnegie Recital Hall at 2:30. $5.

EASTER SPECTACULAR—The best of Centerfold folk music. 263 W. 86th St. (866-4454), at 7:45. $3.

MUSIC LIVE—See 4/6.

HOWIE WYETH, in a loft musicale. 195 Chrystie St. (677-9408), at 4. $3.

BARGEMUSIC CHAMBER PLAYERS, with Rachel Van Voorhees, harpist. Works by Ibert, Beethoven, Dvorak, others. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

Music is special today in many of the city's churches. Included here are just some of those programs.

CHURCH CONCERTS: Bach Choir, soloists and orchestra, Frederick Grimes director; organist Nancianne Parrella. Bach's Sinfonia from Cantata 29, and Easter Oratorio. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Riverside, the Drive at 120th St. At 3:30: James R. Lawson plays the carillon. At 4: Inaugural concert of the New Philharmonia of Riverside, George Rothman conducting; Riverside Choir; Frederick Swann organist. Music by Bach, Poulenc, Handel, Bach. Free... Choir and soloists, Jack H. Ossewaarde conductor. Dvorak's *Te Deum.* St. Bartholomew's, Park Ave. and 51st St., at 4. $3... St. Thomas, Fifth Ave. and 53rd St. At 12:15: organ *and bell concert, by Gordon Clem and Judith Hancock*; free. At 3: Festal Evensong; Church choir. Britten's *Rejoice in the Lamb;* music of Smith, Stanford, Vaughan Williams; free.

Monday, April 12

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; pianist Tedd Joselson. Weber's *Der Freischütz* Overture, Rachmaninoff's Piano Concerto No. 2, Bruckner's Symphony No. 6. Avery Fisher Hall at 8. $7-17.50.

PETER KATIN, pianist. Works of Bach, Liszt, Chopin, Brahms. Alice Tully Hall at 8. $6-$8.

THOUVENEL STRING QUARTET, with Joel Krosnick, Samuel Rhodes. Works of Ravel, Brahms. Merkin Concert Hall at 8. $6.

RAIJA ROIVAINEN, mezzo-soprano (N.Y. debut), with pianist Mikael Eliasen. Songs by Gounod, Mussorgsky, Rachmaninoff, Walton, and Finnish composers. Carnegie Recital Hall at 8. $6.

MUSICAL ELEMENTS, with tenor Charles Bressler, flutist Robert Dick. Works by Radzynski (world premiere), Couper (world premiere), Goldstein (N.Y. premiere), Barnes, Britten, Villa Lobos. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $5.

PALMA TOSCANI, soprano, with pianist Scott Brewer. French music from Rameau to Poulenc. Maison Francaise, Columbia U. Broadway and 116th St. (280-4482), at 8. $2.

SKYLINE CHAMBER PLAYERS—Works of Copland and Reinecke. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NERONE—Carnegie Hall. See "Opera," below.

TODD PALMER, clarinetist, with wind quintet. Music from Mannes; Citicorp Atrium at 6. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 4/5, at 7: Wagner's *Parsifal,* Levine conducting; with Dunn, Hofmann, Stewart, Hines, Meredith, Berberian. 4/6 at 8: Beethoven's *Fidelio,* Haitink conducting; with Verrett, Sooter, Roar, Macurdy, Blegen, Atherton, Morris. 4/7 at 8: Verdi's *I Vespri Siciliani,* Levine conducting; with Scotto, Moldoveanu, Elvira, Raimondi. 4/8 at 8: Mozart's *Die Entführung aus dem Serail,* Levine conducting; with Devia, Bradley, Alexander, Creech, Talvela, Klemperer. 4/9 at 7: *Parsifal;* same as 4/5, except Vernon for Berberian. 4/10 at 2: *Fidelio;* same as 4/6 (broadcast, WQXR). 4/10 at 8: *I Vespri Siciliani;* same as 4/7, except Fulton conducting, and Furlanetto for Raimondi.

New York City Opera
At the New York State Theater

THRU MAY 2—Tues., 4/6, at 8: Verdi's *I Lombardi Alla Prima Crociata,* Keene conducting; with Putnam, Calleo, Grice, Diaz. 4/7: performance canceled. 4/8 at 8: *I Lombardi Alla Prima Crociata;* same as 4/6, except Shane for Putnam. 4/9 at 8: Montemezzi's *L'Amore dei Tre Re,* Mauceri conducting; with Rogers, Trussel, Fredricks, Ramey. 4/10 at 2: Puccini's *La Bohème,* Somogi conducting; with Sonnenschein, Woods, Cole, Dickson, Reeve, McFarland. 4/10 at 8: Donizetti's *Lucia di Lammermoor,* Somogi conducting; with Rolandi, McCauley, Ellis, Hale (telecast, Ch. 13). 4/11 at 1: Weber's *Der Freischütz* (English), Keene conducting; with E. Shade, Pelle, Borgeson, Cumberland. 4/11 at 7: *I Lombardi Alla Prima Crociata;* same as 4/6, except Shane for Putnam.

Other

NERONE, by Boito. Opera Orchestra of New York, Eve Queler conducting; with Andrade, Takacs, Elvira, Cigoj, Morris. Carnegie Hall, 4/12 at 8. $8-$25.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 4/7-11: Gilbert and Sullivan's *H.M.S. Pinafore.* 4/14-5/2: Lehar's *The Merry Widow.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

IOLANTHE, by Gilbert and Sullivan. By the Blue Hill Troupe, to benefit the Stanley M. Isaacs Neighborhood Center. Hunter College Playhouse, 68th St. and Lexington Ave. (410-0405). 4/6, 4/7, 4/10 at 8; 4/8, 4/9 at 7:30. 4/10 also at 2. $7-$40.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/10 at 8. $8.

Dance

The Pennsylvania Ballet
At the Brooklyn Academy of Music

4/6 THRU 4/11—4/6 at 7, 4/10 at 2 and 8, 4/11 at 2: *Shakers* (Doris Humphrey); *The Blue Danube, Two Etudes* (Isadora Duncan); *Resettings* (N.Y. premiere—Senta Driver); Galaxies (N.Y. premiere—Loyce Houlton). 4/7, 4/8, 4/9 at 8: *Square Dance* (Balanchine), *The Moor's Pavane* (Limon), *Under the Sun* (Margo Sappington).

Les Grands Ballets Canadiens
At City Center

4/7 THRU 4/11—4/7 at 7, 4/10 at 2 and 8: *Serenade, Etapes, Othello, Tam Ti Delam.* 4/8 at 8, 4/11 at 2: *There Is a Time, Double Quartet, Firebird* (Béjart), *Jeu de Cartes.* 4/9 at 8, 4/11 at 7:30: *Four Temperaments, Soaring, Tellurian, Les Valses.* $8-$25.

Other

ECHOLALIE, with Monique Ernst and Nadine Helstroffer (N.Y. debut); Jules Baptiste, composer-guitarist. Viridian Gallery, 52 W. 57th St. (245-2882). 4/9 at 8. $4.

BILL EVANS DANCE/SEATTLE—Riverside Church, the Drive at 120th St. (864-2929), 4/7, 4/9 at 8, full company. 4/8 at 8: Bill Evans, solos. $5.50.

JULIET FORREST AND DANCERS, in *Noise.* Cunningham Studio, 463 West St. (924-0077). 4/5 at 9. $6.

EMERY HERMANS—St. Peter's Episcopal Church, 346 W. 20th St, 4/8-11 at 8. $6.

KINEMATIC—Premieres of three new works. P.S. 122, First Ave. at 9th St. (431-1112). 4/9-11 at 9. $4.

CATE LEMKE AND MARCIA ALLISON—*Squaring the Circle and Circling the Square.* Cunningham Studio, 463 West St. (349-1017). 4/7, 4/8, at 9. $5.

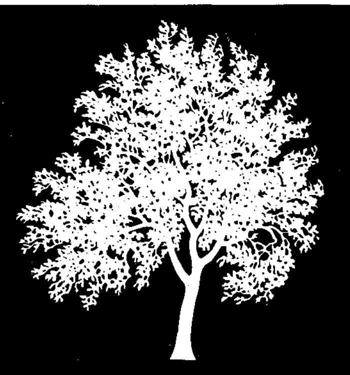
LORN MACDOUGAL CHOREOGRAPHY, set to film animation by Alain Le Razer. Dance Gallery, 242 E. 14th St. (924-0077). 4/8-10 at 8. $5.

MATHEWS-MASTERS DANCE COMPANY—Jose Limon Dance Center, 38 E. 19th St. (724-7960). Program A, 4/17, 18, at 8. Program B, 4/10, 11, 24, 25, at 8. $5.

A SPECIAL BALLET EVENING, Ann Marie DeAngelo, Naomi Sorkin, Christopher Aponte, Luis Perez, Robert Blankshine, Pablo Savoye, and others; followed by reception. Riverside Church, the Drive and 120th St. (864-2929). 4/6 at 8. $12.50.

SPLIT STREAM, Meg Eginton, 4/8, 4/9 at 8... Susan Salinger, 4/10, 4/11 at 8. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $5.

NINA WIENER AND DANCERS—Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/5 at 8. $5.



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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children at some.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8.

THE ACCENT IS LITERARY The New York Book Fair, 4/9-11, comes to Loeb Student Center at NYU, Washington Square So. and LaGuardia Pl. Hours are 2-10 Fri., noon-8 Sat., noon-6 Sun., and it's free, except what one buys—and who can resist? Exhibitors are 300-plus small-press publishers from all over, and lots of events will be going on, kicking off Fri. at 7:30 with a reading by Daniel Berrigan, Olga Broumas, Jayne Cortez, and John A. Williams. Poetry readings, a Hart Crane walking tour (Sat. at 1), readings by children and senior citizens—pick up a schedule from the Center.

HAYMARKET CENTENNIAL 4/10, an all-day event will celebrate the history of working people in song—at the King Labor Center, 310 W. 43rd St. Workshops begin at 11 a.m. and 4:30; there are concerts at 2 and 8 ($5 and $7 respectively), with such artists as Pete Seeger, Serious Business, Mike Glick. Workshops are free, and there'll be food to buy, to keep you going. Out of all this will come a new songbook: "One Hundred Years Since Haymarket."

ADVANCE NOTICE: Two events, 4/12, require preregistration, or at least a call to ensure availability. At the Whitney, the annual Symposium on American Art concerns all aspects of painting, drawing, sculpture, and lasts all day. Papers will be read by scholars entering the field. It's free (570-3651 for reservation)... Dinner Dialogues With Women Authors: Public Lives/Private Lives, a series by Marymount Manhattan College and the NYC Commission on the Status of Women, opens 4/12, 5:30-8, with author Ruth B. Mandel and Congresswoman Geraldine A. Ferraro. Fee is $20 (566-3830 for reservation). Next date: 5/25, with writer Barbara J. Berg and anthropologist Joan Cassell.

Tours

CENTRAL PARK TOUR—4/11: A Victorian Promenade, a stroll down Literary Walk. Meet at 2, the Dairy, west of the Zoo at Fifth Ave. and 65th St. Free.

A PHOTOGRAPHY WALK, with the Urban Park Rangers (822-4450) in Van Cortlandt Park—the mansion, the oldest golf course in the country, etc. 4/10 at 8 a.m., meet at the Van Cortlandt Golfhouse. Free.

THE CITY BEGINS—The Dutch and the English: Manhattan Grows Outward and Upward. 4/6 at 10 a.m., meet at Staten Island Ferry entrance, top of escalator. Small Journeys (533-6342). $5.

GREENWICH VILLAGE—The neighborhood, architecture, and atmosphere. 4/10 at 2, meet at Sloane House Y, 356 W. 34th St. (760-5885). Free.

REGULARLY SCHEDULED TOURS—Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse; free... The Wetlands trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. (except 4/11) at 1; meet at the gate; free.

Sports

BASEBALL—N.Y. Mets: Opening home games at Shea Stadium, 4/13-15, vs. Philadelphia... N.Y. Yankees, at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. Season's opening home games: 4/6 at 2, 4/8 at 2, vs. Texas. 4/9 at 8; 4/10, 4/11 at 2, vs. Chicago.

HOCKEY—**Rangers,** Madison Square Garden (564-4400). Playoffs (subject to change) at home, 4/7, 4/8, 4/13... **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 4/7, 4/8, 4/13 are dates for playoffs in preliminary round (subject to change).

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Home opener of season: 4/18, vs. Tampa Bay; at 2:30.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 4/8 at 8:35, vs. Boston.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 4/10 at 3:05, vs. Baltimore.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

HARLEQUIN AND COMPANY—Based on Molière, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30, also 4/13-15. $2.50; adults $3.50.

MASQUERADE, the Children's Dance Theatre, in "Renard the Fox," "Tanya and the Silver Window," other tales. West End Centre, 302 W. 91st St. (673-3789). 4/6 at 7. $1.50; adults $3.50.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. and Sun. at 1. $3; adults $4.

TREASURE ISLAND, a musical by the Heights Players. 26 Willow Pl., Brooklyn (237-2752). Sat. and Sun. at 2, and 4/16 at 8:30. $2.

GIMBELS, Sixth Ave. and 33rd St. Benny the Magic Rabbit is special guest, thru 4/10, noon-2:30, on the 2nd floor.

NIGHTINGALE—New opera by Charles Strouse. First All Children's Theatre Co., guest artist John Schuck. Previews thru 4/11: Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. 37 W. 65th St. (873-6400). $6.

AESOP'S FABLES—Rainbow Puppet Works, with a special Easter visitor. Washington Square Church, 133 W. 4th St. (254-9523). Sat. at 2:30. $2.50.

SPAGHETTI—Two-character mime show. N.Y. Pantomime Theater, at Vital Arts Center, 78 Fifth Ave. (242-4273). Sat. and Sun. at 3, thru 4/25. $4.

MR. EGGBEATER AND THE SOCK THIEF—Puppet show about a stolen birthday cake. Eric's Restaurant, 1700 Second Ave. at 88th St. (534-8500). Sat. and Sun. at 1 and 2:30. $2.50.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). 4/11 at 2. $4.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). Wed. at 11 a.m. $3.50.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sat. 12-2. $4. Hot-dog, pizza menu $2-$5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. noon-6, to 9 Thurs. $1; adults $2.50, or $1 if with a child. Special exhibit: Children's Choice, thru 4/25. Holograms chosen by children, 5-12.

CHILDREN'S ARTWORK, by in patients at Bellevue Hospital, ages 6-17. ABC-TV's lobby, Columbus Ave. and 67th St. Thru 4/17.

LITTLE THEATER OF THE DEAF—Blend of movement, speech, music, in stories for children. Wave Hill, 252nd St. and Independence Ave., Riverdale (549-2055). 4/10 at 1:30. $2; adults $4.

BRONX ZOO—The children's zoo is open for the season. Also, 4/9-14: Karin Bacon's Great Egg Event—quail and chicken eggs hatching, egg decorating, egg games. Daily 11-3; Sat. and Sun. 11-4. At 3 on Sat., Sun., Mon.: a parade with singers, dancers, much more. Sat. at 3:30: pageant with spring creatures. Free with Zoo admission: 75 cents, adults $2.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

THE THREE LITTLE PIGS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 4/10 at 1:30: "Puppetrix," by Pegasus. $2... At 2:40, Please Touch demonstration; $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 4/10 at 11 a.m.: ventriloquist Rick Mitchell... 4/17 at 11 a.m.: Judy Caden Marionettes. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

JEWISH MUSEUM, Fifth Ave. and 95th St. (860-1888). Family programs: Make Your Own Haggadah! Workshop. 4/11-13, at 1 and 3. Free with Museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: special films... Sat. workshops in Comic Book Art, at 2:30. 4/10: Splash Pages and Story Boards in Comic Book Art. Workshop at 2:30 for ages 9 up. Museum closed 4/11, Easter.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 4/6 at 10:30 a.m.: films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 4/8 at 4: Films for ages 3-8. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 4/10 at 2: "Old Hat" workshop. Museum closed 4/11, Easter.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

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Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/9, 10, Bob Cunningham Trio. No credit cards.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/5, 6, Doug and the Slugs. 4/9, 10, Buddy Rich and his Band. 4/13, 14, Flora Purim & Airto. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 4/5, Bob Pressner; Moonlight Mile. 4/7, Peterson & Thames; Chris Tracy. 4/9, Doug Roll; Twylyte AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Alberta Hunter returns, Mon.-Sat. at 9 & 11. MC, V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 4/11, George Kelly and the Jazz Sultans. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/6-11, Art Pepper Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. *Small room with a restaurant upstairs.* 4/6, Hipnotics; Scarlet. 4/7, No Guitars; Blackout. 4/8, Dislocation Dance; The Egyptians. 4/9, The Nails; The Pedantics. 4/10, Von LMO; Candy Apple. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 4/6, David Roche Band. 4/7, Frank Maya. 4/8, Magenta Rose with Helen Hooke and Sindy Scalfi; Diedre McCalla. 4/10, Laughing Hands featuring Andy Statman, Mike Gold, Matt Glaser, and Russ Barenberg. 4/11, Gabriel Yacoub. 4/14, 15, Maria Muldaur. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/5, 12, Bob Cunningham & Bross Townsend. 4/7, Jo Grinage. 4/8, Kim Shaw. 4/9, 10 Carmen Lundy. 4/13, 14, Carol Fredette. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Fri. & Sat., at 11 p.m., Andre de Shields. 4/6-17, 6:30-8, Daryl Sherman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/6-10, pianist Jo Ann Brackeen with Cecil McBee on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 4/5, 6, Anthony Davis; James Newton Quintet. 4/7-10, The Music of Tadd Dameron with Philly Joe Jones, Frank Wess, Cecil Payne. 4/11, Cecil Taylor Expanded Unit. 4/12, Sheila Jordan; Harvie Swartz Duo. 4/13, Dave Liebman; Richie Beirach Duo. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Salsa music in concert by The Larry Harlow Orchestra, 4/6 at 11 p.m. (doors open at 10). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 4/10, Astrud Gilberto (The Girl from Ipanema) returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. 4/12-24, Helen O'Connell. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 4/6-24, legendary jazz singer Chris Connor, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 4/10, Jane Blackstone with Mike Formanek and Bill Washer. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 4/6, Shade. 4/7, Phil Garland Band. 4/8, Encyclopedia of Soul. 4/9-11, Chico Hamilton with Kathleen Adair and the Guitar Choir. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/5, Big Twist & The Mellow Fellows. 4/6, The Sound. 4/10, Joe King Carasco. 4/17, Toots and the Maytalls. No credit cards.

SAVOY—141 W. 44th St., 921-9490. 4/11, Girlschool. AE, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 4/5, 12, Ed Palermo Big Band. 4/6, David Earle Johnson. 4/7, 8, Bob Moses Tentet. 4/9-11, Laive! MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/5, The Pseudos. 4/6, Marc Black Band. 4/7, No Laughing. 4/8, Uptown Atomics. 4/9, Millionaires. 4/10, Denise Rogers. 4/11, "An evening with Stephen Leacock" starring John Stark. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 4/9, Kalaparush. 4/10, Bob Moses; Abby Lincoln. 4/16, Marilyn Crispell.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/9, 10, Dakota Staton. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 4/6-10, John Hicks Quintet with Wynton Marsalis, Ricky Ford, Walter Booker, Jimmy Cobb. 4/11, 12, Richard Sudhalter Quintet. 4/13-17, Buddy Tate-Al Gray Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A *next-to-Lincoln Center eatery with* entertainment. 4/6-24, singer Terry Burrell, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/5, 12, Mel Lewis Big Band. 4/6-11, Elvin Jones Quintet. 4/13-18, Kenny Burrell Trio. No credit cards.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/5, Mustang Sally. 4/6, Cadillac Ranch. 4/7, Ten Brook Molly. 4/8, Saddle Tramp. 4/9, 10, Buzz Dakota and the Chance Band. 4/11, Jim Lauderdale Band. 4/12, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/5, The Shirts and Gabe Johnson. 4/6, Claude King. 4/7, The Ventures. 4/8, George Strait. 4/9, 10, Phil Baron and the Bopkats; Blackwater. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. *Continuous entertainment* 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. 4/9, magician Slydini. Sat. magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Lea Wiley with Bill Pollack on bass, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Tues., Thurs., Sat. & Sun. from 2:30; Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 4/6, Leda Siskind. 4/7, 8, Frank Speiser. 4/9, 10, Michael Owen. 4/13-15, Serious Cookies. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

A NIGHT CLUB

Red Parrot T.M.

DJ's & The Red Parrot Orchestra T.M.

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Free Dance Lessons
Every Wed. & Thurs. Eve. 11:00-12:00
by Albert Butler Dance Studios

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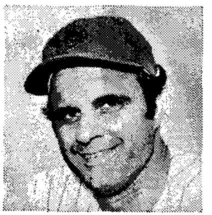
Baseball Great Joe Torre says



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NIGHTLIFE

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 4/6-18, comedienne Phyllis Diller, twice nightly 9 & 11:30, except Mon. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/5-17 at 8:30, Liz Torres. 4/5 at 11, Judy Quay. 4/6-10 at 11, Jessica James. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. Tues. & Wed. at 9, Widespread Jazz Orchestra. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway",* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Goodtime Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** 4/8-10, Lilyann Carroll and Joe Barone, at 9:30 & 11:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, 4/5-5/8, International Fox, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** 4/5-5/1, "More of Loesser" starring Robert Morse, Leigh Beery, Lynne Thigpen, Liz Callaway, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/1, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

UN PLAZA—44th St., & First Ave., 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Jack Moore Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 5/1, pianist-singer Joe Derise, plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Barbara Rose performs Tues.-Fri. 6:30-midnight, Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/5, Heather Godwin. 4/6, Biffy Tippins. 4/7, Jeffrey Essmann. 4/8, Semina de Laurentis. 4/9, Celeste. 4/10, Karen Mason with Brian Lasser. 4/11, Andre Montgomery. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/5, Vinson Hill. 4/6-10, Dave McKenna. 4/11, 12, Dill Jones. 4/13-17, Art Hodes. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Johnny & Carlos Duo entertain, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th St. & Broadway, 787-2501. Singer Houston Allred, Wed.-Sun. Open nightly from 9. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. 4/5, 6, 11, 12, Franklin Roosevelt Underwood. 4/7, 8, Richard Rodney Bennett. 4/9, 10, Robert Neubert. 4/13-17, Murray Grand. AE, MC, V.

TELEVISION

Daytime, Apr. 7-9 and 12-13

② **WCBS**
212-975-4321
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⑤ **WNEW**
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㉑ **WLIW**
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㉛ **WNYC**
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212-484-1100
Ⓢ **SHOWTIME**
212-880-6600
Ⓤ **UPTOWN**
212-942-7200
Ⓦ **WOMETCO (WHT).**
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption *programming is* indicated (cc).

6:00
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed-Fri/Another Life
  Mon/Carrascolendas
  Tue/I Dream of Jeannie
Ⓗ Thu/**Movie:** Manganinnie
Ⓢ Fri/Scrambled Feet

6:25
④ Today
⑦ Listen and Learn

6:30
② Captain Kangaroo
⑤ Popeye
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
  Mon/Inside Albany
Ⓗ Wed/**Movie:** Mr. Sycamore
  Fri/**Movie:** Hot Lead and Cold Feet
  Mon/Mixed Nuts
  Tue/**Movie:** Manganinnie

6:45
㉑ A.M. Weather

7:00
② Morning
④ Today
⑤ Great Space Coaster
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Josie and the Pussycats
⑬ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓢ Thu/**Movie:** King of Kings

7:30
⑤ Woody & Bugs
⑨ Jim Bakker
⑪ MGM Cartoons
⑬ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
  Mon/ Washington Mainstream
Ⓗ Thu/**Movie:** King of the Mountain
  Mon/**Movie:** Barefoot in the Park
Ⓢ Wed/Fractured Flickers
  Fri/**Movie:** Dan Guard Ace

8:00
⑪ Tom and Jerry
⑬ Wed-Fri/N.J. Nightly News
  Mon/Inside Albany
㉑ Sesame Street
Ⓗ Wed/**Movie:** Gigi
  Tue/**Movie:** The Big Red One
Ⓢ Wed/**Movie:** Countdown to Disaster
  Mon/Who Says I Can't Ride A Rainbow?
  Tue/**Movie:** Wild Babies

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
  Thu/Nine on N.J.
  Fri/Newark and Reality
  Tue/N.Y. Report
⑪ Magilla Gorilla
⑬ Over Easy
Ⓗ Fri/**Movie:** Dirty Tricks

9:00
② World of People
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Flipper
⑬ Sesame Street
㉑ *Instructional School* Service through 3 p.m.
Ⓗ Thu/Stevie Nicks in Concert
Ⓢ Tue/Jonathan Winters and Leslie Uggams

9:30
② Jokers Wild
⑤ My Three Sons
⑦ Good Morning New York
⑪ Gentle Ben
Ⓢ Wed,Fri,Mon/Aerobicize
  Tue/Short Picks

10:00
② One Day at a Time
④ Regis Philbin
⑤ Waltons
⑨ Romper Room
⑪ Civic Programming
⑬ Instructional programming thru 4 p.m.
Ⓗ Wed/**Movie:** Kill and Kill Again
  Thu/**Movie:** Ruckus
  Fri/**Movie:** Flash Gordon
  Mon/**Movie:** Hot Lead and Cold Feet
  Tue/**Movie:** Hard Country
Ⓢ Wed/**Movie:** The Gazebo
  Thu,Tue/**Movie:** The Brothers Karamazov
  Fri/**Movie:** Something of Value
  Mon/**Movie:** I'll Cry Tomorrow

10:30
② Alice
④ Blockbusters
Ⓦ Wed/**Movie:** Toby *and Koala Bear*
  Thu/**Movie:** Mine & Minotaur
  Fri/**Movie:** Hangar 18
  Mon/**Movie:** From Hell to Victory
  Tue/**Movie:** Hawk the Slayer

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Hour Magazine
⑦ Love Boat
⑨ John Davidson
⑪ Medical Center

11:30
④ Battlestars
Ⓗ Thu/**Basketball:** Celtics vs. Lakers
Ⓦ The Little Mermaid

12 NOON
② Tattletales
④ Password Plus
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Candid Camera
Ⓗ Wed/**Movie:** The Ordeal of Patty Hearst
  Thu/Race For The Pennant
  Fri/Vanities
  Mon/Heroes: Patton - The Man Behind The Myth
  Tue/Table Settings
Ⓢ Wed/**Movie:** One On One
  Fri/**Movie:** Eyewitness
  Mon/**Movie:** Why Shoot The Teacher

12:30
② Young and the Restless
④ Doctors
⑦ Ryan's Hope
⑪ Inn Midday Edition
Ⓗ Mon/**Movie:** Kill And Kill Again
Ⓢ Thu/**Movie:** The Purple Taxi
  Tue/**Movie:** Stir Crazy

1:00
② As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ Tic Tac Dough
⑪ 700 Club
Ⓗ Thu/**Movie:** The Earthling

1:10
② Mon/News Report: *Columbia in Space - The Third Journey*

1:30
② Mon/As the World Turns
⑤ Love American Style
⑨ Wed-Fri,Mon/Pitfall
  Tue/**Baseball:** Mets vs. Phillies
Ⓗ Fri/**Movie:** Kill And Kill Again
  Tue/**Movie:** The Ordeal of Patty Hearst

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑦ One Life to Live
⑨ Wed-Fri,Tue/Bullseye
⑪ Odd Couple
Ⓢ Wed,Fri,Mon/*Aerobicize*
  Tue/**Movie:** Little Miss Marker

2:30
② Capitol
⑤ Bewitched
⑨ Wed-Fri,Mon/Match Game
⑪ Magic Garden
Ⓗ Wed/**Movie:** Smokey *Bites The Dust*
  Mon/**Movie:** Flash Gordon
Ⓢ Wed/**Movie:** Something of Value
  Thu/**Movie:** Little Johnny Jones
  Fri,Mon/**Movie:** Cry Wolf
  Tue/**Movie:** Xanadu

3:00
② Guiding Light
④ Texas
⑤ Get Smart
⑦ General Hospital
⑨ Wed-Fri,Mon/Bonanza
⑪ Krofft Superstars
㉑ Lilias, Yoga and You
Ⓗ Thu/**Movie:** King of the Mountain
Ⓢ Fri/Ida Makes A Movie

3:30
⑤ *Brady Bunch*
⑪ Tom and Jerry
㉑ Villa Alegre
Ⓗ Fri/**Movie:** Dirty Tricks
Ⓢ Mon/Who Says I Can't Ride A Rainbow

4:00
② Barnaby Jones
④ Bob Newhart
⑤ Gilligan's Island
⑦ Edge of Night
⑨ Wed/**Movie:** The Last Roman (1972). Laurence Harvey, Orson Welles. The last days of the Roman Empire.
  Thu/**Movie:** The Old Testament (1963). Susan Paget, Brad Harris.
  Fri/**Movie:** Godspell (1973). Victor Garber, David Haskell, Jerry Sroka. Sophomoric updating of the life of Jesus.
  Mon/**Movie:** Baron Blood (1972). Joseph Cotton, Elke Sommer. The descendants of a vampire restore his old castle to make it a tourist attraction.
⑪ *Scooby Doo*
⑬ Sesame Street
㉑ Wed, Thu, Mon, Tue/Over Easy
  Fri/Women's Digest
Ⓗ Wed/**Movie:** Gigi
  Tue/**Movie:** Nobody's Perfect
Ⓢ Fri/**Movie:** Dan Guard Ace

4:10
⑨ Tue/Kiner's Korner

4:30
④ Mary Tyler Moore
⑤ What's Happening
⑦ People's Court
⑨ Tue/**Movie:** Village of the Damned (1960). George Sanders, Barbara Shelley, Martin Stephens. Strange children are born while a village sleeps under a spell.
⑪ Good Times
㉑ Electric Company
Ⓗ Thu/Heroes: Patton - The Man Behind the Myth
  Mon/What on Earth?
Ⓢ Wed,Tue/**Movie:** Countdown to Disaster
  Thu/**Movie:** Starvengers

5:00
② ④ ⑦ News
⑤ Bionic Woman
⑪ *Little House on the Prairie*
㉑ Sesame Street
㉛ Wed/American Indian Artists
  Thu,Mon/To be announced
  Fri/Life on Earth
Ⓗ Thu/The Remarkable Rocket
  Mon/Mixed Nuts
Ⓢ Mon/**Movie:** King of Kings

5:15
⑬ Mister Rogers' Neighborhood

5:30
㉛ Wed/Tom Cottle
  Mon/Were You There
  Tue/Checking *It Out*
Ⓗ Thu/**Movie:** Manganinnie
  Tue/The Remarkable Rocket

Evening, Apr. 7-9 and 12-13

Wed., Apr. 7

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ Brooklyn College Presents
Ⓗ **Movie:** Mr. Sycamore
Ⓢ **Movie:** One On One

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ New Voice

7:30
② Muppets
④ *Family Feud*
⑤ All in the Family
⑦ People's Court
⑨ **Baseball:** Mets vs. Phillies
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming
Ⓗ What On Earth?

8:00
② Herbie, the Love Bug
④ *Real People*
⑤ PM Magazine
⑦ Greatest American Hero
⑪ The Rebels. Starring Andrew Stevens, Doug McClure and Kim Catrall.
⑬ National Geographic
㉑ Murder Most English
㉛ The Land Where The Blues Began
Ⓗ **Movie:** The Shining
Ⓢ Bizarre
Ⓦ Bobby Vinton

8:30
⑤ Carol Burnett
Ⓢ Laff-A-Thon

9:00
② WKRP in Cincinnati
④ Facts of Life
⑤ Merv Show
⑦ Fall Guy
⑬ Middletown
㉑ Claes Oldenburg's Crusoe Umbrella
㉛ Humanities Through the Arts
Ⓢ Jonathan Winters And Leslie *Uggams*
Ⓤ **Movie:** Screamers
Ⓦ **Movie:** Beyond Evil

9:30
② Baker's Dozen
④ Love, Sidney
㉑ Doctor in the House
㉛ American Story
Ⓢ **Movie:** Nighthawks

10:00
② Shannon
④ Quincy
⑤ ⑪ News
⑦ Dynasty
⑬ *Third Avenue: Only The Strong Survive*

21 Austin City Limits
31 Japan: Living/ Changing Tradition

10:30
9 Entertainment Tonight
11 News
31 Understanding Human Behavior
H Real Detectives: The Speck Case

10:45
W **Movie:** From Hell to Victory

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Caveman

11:30
2 **Movie:** A Man, A Woman And A Bank (1979). Donald Sutherland, Brooke Adams.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Love In A Cold Climate
21 Captioned News
31 American Story
H **Movie:** Stir Crazy
S 2 Top Bananas

11:45
13 I Remember Nelson

12 MIDNIGHT
7 Love Boat
21 Latenight
31 Japan: Living/ Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Rocketship X-M (1951). Lloyd Bridges, Osa Massen. A doomed rocketship loses its course for the moon and lands on Mars.
11 Star Trek
31 Understanding Human Behavior
S **Movie:** Killing Kind
W **Movie:** The Postman Always Rings Twice

1:00
5 Rat Patrol

1:10
7 **Movie:** A Man Called Peter (1955). Richard Todd, Jean Peters. The story of Peter Marshall's life.

1:25
H **Movie:** Lady Sings The Blues

1:30
4 Here's Lucy
5 Love American Style
11 News

1:50
2 **Movie:** The Jaws of Death (1976). Richard Jaeckel, Jennifer Bishop.

2:00
4 Mary Tyler Moore
5 **Movie:** The Bad Seed (1956). Nancy Kelly, Patty McCormick, Henry Jones. A child inherits her evil disposition and causes the death of several people.
9 Joe Franklin
11 Mike Douglas

2:10
S **Movie:** Nighthawks

2:30
4 Millionaire

3:00
9 **Movie:** Marx Brothers At The Circus (1939). The Marx Brothers, Eve Arden.
11 **Movie:** 40 Pounds of Trouble (1963). Tony Curtis, Suzanne Pleshette. A gambling casino manager, with the help of a nightclub singer, adopts a little girl.

3:35
7 News

3:42
2 **Movie:** The Hatfields And The McCoys (1975). Jack Palance, Steve Forrest.

3:50
H **Movie:** Kill And Kill Again

4:00
S Bizarre

4:30
S 2 Top Bananas

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
H Video Jukebox
S **Movie:** Countdown To Disaster

Thu., Apr. 8

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 N.Y.U. Broadcast Lab

6:15
S Scrambled Feet

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Race For The Pennant

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Apartheid: Twentieth Century Slavery

8:00
2 Magnum, P.I.
4 The Smurfs Easter Special
5 PM Magazine
7 Police Squad
9 **Movie:** Operation Thunderbolt (1977). Yehoram Goan, Assaf Dayan. An Israeli-produced film on the raid on Entebbe.
11 The Rebels. Part II.
13 New York & Co.
21 Women's Digest
31 Afro-Rock: The Sweet Sound Of Honey
H **Movie:** Ruckus
S **Movie:** Network
W **Movie:** Cheaper To Keep Her

8:30
4 The Family Circus Easter Special
5 Carol Burnett
7 Bosom Buddies
13 Sneak Previews
21 Top of the World

9:00
2 Cagney & Lacey
4 Diff'rent Strokes
5 Merv Show
7 9 to 5
13 **Movie:** All My Sons (1948). Edward G. Robinson, Burt Lancaster. A son discovers his father's unsavory business ethics during WW2.
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** The Octagon

9:30
4 Gimme a Break
7 Taxi
21 Passover
31 Contemporary Health Issues
H **Basketball:** Celtics vs. Lakers

9:45
W Hammer House

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 More of That Nashville Music
31 American Government Survey
H Stevie Nicks in Concert
S **Movie:** Xanadu

10:30
9 Newark and Reality
11 News
13 Passover
21 Tony Brown's Journal
31 It's Everybody's Business

10:45
W **Movie:** High Heels

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
H **Movie:** Nighthawks
U **Movie:** The Octagon

11:30
2 **Golf:** Masters Highlights
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 American Playhouse: Medal of Honor Rag
21 Captioned News
31 American Government Survey

11:45
S **Movie:** Texas Lightning

12 MIDNIGHT
7 Vegas
9 **Movie:** Fanny By Gaslight (1948). James Mason, Phyllis Calvert, Stewart Granger. Melodrama of a man twisting the lives of all who come into contact with him.
21 Latenight

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek
W **Movie:** Group Marriage
H **Movie:** King Of The Mountain

1:00
5 Rat Patrol

1:10
7 **Movie:** Violent Saturday (1955). Victor Mature, Richard Egan.

1:30
4 Here's Lucy
5 Love America Style
11 News
S **Movie:** The Purple Taxi

2:00
4 Mary Tyler Moore
5 **Movie:** Torpedo Alley (1953). Mark Stevens, Dorothy Malone. Typical Korean action tale about US submarine offensives.
9 Joe Franklin
11 Mike Douglas

2:10
H **Movie:** The Earthling

2:30
2 **Movie:** Hatari! (1962). John Wayne, Hardy Kruger, Elsa Martinelli, Red Buttons.
4 Millionaire

2:50
7 News

3:00
9 **Movie:** The River's Edge (1957). Ray Milland, Anthony Quinn. An unscrupulous con man contacts an innocent rancher married to his one-time accomplice.
11 **Movie:** McHale's Navy Joins The Air Force (1965). Tim Conway, Gavin McLeod, Joe Flynn. On a Pacific island, a naval captain is forced to use the services of an incompetent crew.

3:15
S **Movie:** King of Kings

3:50
H Stevie Nicks In Concert

4:30
9 Let's Make a Deal

4:50
H **Movie:** Nighthawks

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Apr. 9

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn Magazine
S **Movie:** Don't Go Near The Water

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H **Movie:** Hot Lead And Cold Feet
U **Movie:** Jade Claw

7:30
2 Strawberry Shortcake: Pets On Parade
4 Easter Fever
5 All In The Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Interface: James Cleveland and Edwin Hawkins Singers

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 **Basketball:** Nets vs. Celtics
11 **Baseball:** White Sox vs. Yankees
13 Washington Week in Review
21 National Geographic: The Thames
31 Let The Church Say Amen
S **Movie:** Bedknobs and Broomsticks
W **Movie:** Nighthawks

8:30
5 Carol Burnett
7 Barney Miller
13 Wall $treet Week
H **Movie:** The Blues Brothers

9:00
2 Dallas
4 To be announced
5 Merv Show
7 Phoenix
13 Creativity With Bill Moyers
21 **Movie:** Happy Landing (1938). Sonja Henie, Don Ameche.
31 Middletown
U **Movie:** Truck Stop

9:30
13 Inside Story

10:00
2 Falcon Crest
5 News
7 Strike Force
13 The New Immigrants
31 To be announced
S What's Up America!
W **Movie:** Ordinary People

10:30
9 N.Y. Report
11 News
13 Matters of Life And Death

11:00
2 4 7 News
5 M*A*S*H
9 Harness Racing From Roosevelt
11 News
13 Dick Cavett
21 L.I. Newsview
H On Location: Don Rickles And His Wise Guys
S Bizarre
U **Movie:** Just A Gigolo

11:30
2 **Golf:** Masters Highlights
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** All My Sons (see Thu., 9 p.m.)
21 Captioned News
S **Movie:** Eyewitness

11:40
2 **TV Movie:** Parts, The Clonus Horror (1979). Tim Donnelly, Dick Sargent, Paulette Breen.

12 MIDNIGHT
7 Fridays
21 Latenight

12:15
W **Movie:** Cry Uncle

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** The Night Has Eyes (1942). James Mason, Joyce Howard, Wilfrid Lawson. Gruesome discoveries in a large house on the Yorkshire moors.
11 Star Trek
H **Movie:** Kill And Kill Again

1:00
5 Sha Na Na
U **Movie:** Screamers

1:15
S **Movie:** Island Of 1,000 Delights

1:30
5 Love American Style
7 **Movie:** The Left Hand of God (1955). Humphrey Bogart, Gene Tierney. A pilot disguises himself as a priest and hides out in a mission.
9 News
11 News
S **Movie:** Killing Kind

1:45
2 **Movie:** My Father's House (1975). Cliff Robertson, Robert Preston.
W **Movie:** Manhattan

2:00
4 Mary Tyler Moore
5 **Movie:** Miracle Of Our Lady Of Fatima (1952). Gilbert Roland, Angela Clark, Sherry Jackson. Three shepherd children see a vision in a field—it's not as silly as it sounds.
9 Joe Franklin
11 Mike Douglas

2:10
H **Movie:** Happy Birthday To Me

2:30
4 Millionaire

2:45
S **Movie:** Twelve Plus One

3:00
9 **Movie:** Tripoli (1950). Maureen O'Hara, John Payne, Howard De Silva. A war between the U.S. and Tripoli pirates.

⑪ **Movie:** The Last Sunset (1961). Rock Hudson, Kirk Douglas, Dorothy Malone. Three men vie for the love of a woman during a cattle drive from Mexico to Texas.

3:15
⑦ News

3:40
② **Movie:** Remember When (1973). Jack Warden, Nan Martin.

4:00
Ⓗ **Movie:** The Blues Brothers

4:20
Ⓢ Bizarre

5:00
⑪ Best of Groucho

5:20
Ⓢ What's Up America!

5:30
⑤ Underdog
⑪ Biography

5:35
⑨ **Movie:** You Can't Cheat An Honest Man (1939). W.C. Fields, Edgar Bergen. How to keep a showman's daughter from marrying a wealthy man.

Mon., Apr. 12

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ Oye Willie
㉛ All About TV
Ⓗ **Movie:** Hot Lead And Cold Feet

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Woodwright's Shop
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Day of Disaster
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ The New Klan

8:00
② Private Benjamin
④ Little House On The Prairie
⑤ PM Magazine
⑦ That's Incredible
⑨ Hollywood
⑪ **Baseball:** Yankees vs. Rangers
⑬ Dance in America: Paul Taylor/Two Landmark Dances
㉑ Middletown
Ⓗ **Movie:** Kill And Kill Again
Ⓢ **Movie:** Murder Among Friends
Ⓦ Barry Manilow

8:30
② Report To Murphy
⑤ Carol Burnett
㉛ Afro-American Perspectives

9:00
② M*A*S*H
④ **TV Movie:** Thou Shalt Not Kill (1981). Lee Grant, Gary Graham.
⑤ Merv Show
⑦ Theatre Of The Month: My Body, My Child. Starring Vanessa Redgrave and Jack Albertson.
⑨ **Movie:** The Vikings (1958). Kirk Douglas, Tony Curtis, Janet Leigh. A Viking king and his son kidnap a Welsh princess.
⑬ Bernstein/Beethoven
㉑ Life On Earth
㉛ Humanities Through the Arts
Ⓤ **Movie:** Final Cut

9:30
② Making The Grade
㉛ American Story

10:00
② Lou Grant
⑤ ⑪ News
㉑ Creativity with Bill Moyers
㉛ Japan: Living/ Changing Tradition
Ⓗ Barefoot In The Park
Ⓢ **Movie:** Why Shoot The Teacher
Ⓦ **Movie:** From Hell to Victory

10:30
⑪ News
⑬ Pavarotti At Juilliard
㉑ Fast Forward
㉛ Understanding Human Behavior

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ News
⑬ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
Ⓤ **Movie:** Screamers

11:30
② Quincy
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑨ Ironside
⑪ Saturday Night
⑬ Middletown
㉑ Captioned News
㉛ American Story

11:45
Ⓢ **Movie:** The Postman Always Rings Twice
Ⓦ **Movie:** The Chant Of Jimmie Blacksmith

12 MIDNIGHT
⑦ **Movie:** Bluebeard (1972). Richard Burton, Raquel Welch, Virna Lisi. The famous ladykiller on the prowl.
⑬ Middletown
㉑ Latenight
㉛ Japan: Living/ Changing Tradition

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑨ **Movie:** Miss Robin Hood (1952). Margaret Rutherford, James Robertson. A modern female Robin Hood tries to do her bit.
⑪ Star Trek
Ⓗ **Movie:** Flash Gordon

12:40
② Columbo

1:00
⑤ Rat Patrol

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News

1:45
Ⓢ **Movie:** The Purple Taxi

2:00
④ Mary Tyler Moore
⑤ Best of Midday
⑨ Joe Franklin
⑪ To be announced

2:15
⑦ **Movie:** 7th Cavalry (1956). Randolph Scott, Barbara Hale. About a captain in Custer's cavalry.

2:18
② **TV Movie:** Footsteps (1972). Richard Crenna, Joanna Pettet, Forrest Tucker.

2:25
Ⓗ **Movie:** Hollywood Nights

2:30
④ Millionaire
⑪ To be announced

3:00
⑨ **Movie:** Fighting Father Dunne (1948). Pat O'Brien, Myrna Dell. A sympathetic priest helps out boys in trouble.
⑪ **Movie:** The Ugly American (1963). Marlon Brando, Pat Hingle, Arthur Hill. The arrival of a new American ambassador to an Asian country stirs up trouble.

3:20
⑤ Off The Set

3:30
Ⓢ **Movie:** Why Shoot The Teacher

3:45
⑦ News

3:47
② **Movie:** The Unstoppable Man (1963). Cameron Mitchell, Lois Maxwell.

4:00
Ⓗ Barefoot In The Park

5:30
⑪ Focus: New Jersey
Ⓢ **Movie:** Murder Among Friends

Tue., Apr. 13

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne and Shirley
⑬ Dick Cavett
㉑ Oye Willie
㉛ Women: NY Edition
Ⓗ **Movie:** Manganinnie
Ⓢ **Movie:** The Big Red One

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Omni: The New Frontier
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Comments
Ⓗ Flashback: Fire At The Cocoanut Grove

8:00
② Q.E.D.
④ Bret Maverick
⑤ PM Magazine
⑦ Happy Days
⑨ **Movie:** The Strawberry Statement (1970). Bruce Davison, Kim Darby. College student revolutionaries confront members of the Establishment and end up dealing with the law.
⑪ **Baseball:** Yankees vs. Texas Rangers
⑬ Cousteau Odyssey
㉑ Brideshead Revisited
㉛ To be announced
Ⓢ **Movie:** Xanadu
Ⓦ **Movie:** Cafe Express

8:30
⑤ Carol Burnett
⑦ Joanie Loves Chachi
㉛ Tony Brown's Journal
Ⓗ **Movie:** Caddyshack

9:00
② **Movie:** The Last Song (1981). Lynda Carter, Ronny Cox, Paul Rudd.
④ Flamingo Road
⑤ **Special:** The National Crime and Violence Test: Rape
⑦ Three's Company
⑬ American Playhouse: Working
㉑ Masterpiece Theatre: Love in a Cold Climate
㉛ It's Everybody's Business
Ⓤ **Movie:** Caveman

9:30
⑦ Too Close for Comfort
㉛ Contemporary Health Issues
Ⓦ **Movie:** The Postman Always Rings Twice

10:00
④ Barbara Mandrell
⑤ News
⑦ Hart to Hart
⑨ Nine on N.J.
㉑ L.I. Speakout
㉛ American Government Survey
Ⓢ **Movie:** Stir Crazy

10:15
Ⓗ On Location: Don Rickles And His Wise Guys

10:30
⑨ Nine on N.J.
⑪ News
⑬ Who's Taking Care Of Our Kids?
㉛ It's Everybody's Business

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ News
⑬ Dick Cavett
㉑ L.I. Newsview
㉛ Contemporary Health Issues
Ⓤ **Movie:** Truck Stop

SOLUTIONS TO LAST WEEK'S PUZZLES

T	O	U	R	M	A	L	I	N	E	■	D	I	S	H
A	■	P	■	I	■	A	■	O	■	■	■	N	■	E
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11:30
❷ Alice
❹ Best of Carson
❺ Starsky & Hutch
❼ Nightline
❾ Maude
⓫ Saturday Night
⓭ We Were German Jews
㉑ Captioned News
㉛ American Government Survey

11:40
🅗 **Movie:** The Big Red One

11:45
🅦 **Movie:** How to Succeed In Sex

12 MIDNIGHT
❷ WKRP In Cincinnati
❼ Fantasy Island
❾ Racing from Roosevelt
㉑ Latenight
🅢 Two Top Bananas

12:30
❷ McCloud
❹ Late Night with David Letterman
❺ Get Smart
❾ **Movie:** Room Service (1938). The Marx Brothers, Lucille Ball, Ann Miller.
⓫ Star Trek

1:00
❺ Rat Patrol
🅢 **Movie:** Squeeze Play

1:10
❼ **Movie:** Genesis II (1972). Alex Cord, Mariette Hartley. A nuclear scientist who has spent 150 years in suspended animation awakens to find the world in the aftermath of a nuclear holocaust.

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News

1:35
🅗 **Movie:** Despair

2:00
❹ Mary Tyler Moore
❺ **Movie:** The Other Love (1947). David Niven, Barbara Stanwyck. A beautiful concert pianist suffering from TB falls in love with her clinic doctor.
❾ Joe Franklin
⓫ To be announced

2:23
❷ **TV Movie:** Newman's Law (1974). George Peppard, Roger Robinson.

2:30
❹ Millionaire
⓫ To be announced
🅢 **Movie:** Texas Lightning

2:40
❼ News

3:00
❾ **Movie:** The Astro Zombies (1967). Wendell Corey, John Carradine. Human transplants go berserk and the fun begins.
⓫ **Movie:** Bus Riley's Back in Town (1965). Ann-Margret, Michael Parks, Janet Margolin. A young man returns from the Navy and finds his ex-girlfriend now wants to resume their relationship.

3:30
🅢 **Movie:** The Postman Always Rings Twice

3:40
🅗 **Movie:** The Shining

4:05
🅢 Two Top Bananas

4:14
❷ **Movie:**Breakout To A Fast Buck (1968). Barry Nelson, Robert Stack, Susan Saint James.

5:00
⓫ Best of Groucho
🅢 Short Picks

5:30
⓫ Biography
🅢 **Movie:** The Big Red One

Weekend, Apr. 10-11

Sat., Apr. 10

6:00
❺ Patterns For Living
⓫ Barbapapa

6:15
🅢 Ida Makes A Movie

6:30
❷ Sunrise Semester
❹ Agriculture, U.S.A.
❺ Insight
❼ News
⓫ Tom and Jerry
🅗 **Movie:** The Ordeal of Patty Hearst

7:00
❷ Patchwork Family
❹ A Better Way
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Josie and the Pussycats
⓭ Sesame Street
🅢 Fractured Flickers

7:30
❹ Villa Alegre
❺ Encore News
❼ Wildlife Adventure
❾ Make Peace With Nature
⓫ MGM Cartoons
🅢 Jonathan Winters and Leslie Uggams

8:00
❷ Popeye and Olive
❹ Flintstones
❺ Car Care Central
❼ Superfriends
❾ Christopher Closeup
⓫ Tom and Jerry
㉛ Carrascolendas
🅢 **Movie:** The Gazebo

8:30
❷ Tarzan/Lone Ranger
❹ Smurfs
❺ Brady Bunch
❼ Thundarr/Goldie Gold
❾ Newark and Reality
⓫ Magilla Gorilla
㉛ Villa Alegre

9:00
❹ **Special:** Greatest Heroes of the Bible
❾ Apple Polishers
⓫ Big Blue Marble
⓭ Mister Rogers' Neighborhood
㉑ America: The Second Century
㉛ Oye Willie
🅗 Barefoot In The Park

9:30
❷ Bugs Bunny/Road Runner
❹ Kid Super Power
❼ Laverne & Shirley
❾ Music World
⓫ Herald of Truth
⓭ Electric Company
㉛ Mundo Real

9:45
❺ **Movie:** Sherlock Holmes In Terror By Night (1946). Basil Rathbone, Nigel Bruce. They're up against a jewel thief this time.

10:00
❼ Richie Rich
❾ Dr. Who
⓫ Old Time Gospel Hour
⓭ Nova
㉑ It's Everybody's Business
㉛ Sonrisas
🅢 **Movie:** Chapter Two

10:30
❹ Spider-Man
㉛ Que Pasa U.S.A.?

11:00
❹ Space Stars
❺ Soul Train
❼ Fonz
❾ Great Movie Cowboy
⓫ Hee Haw
⓭ ㉑ ㉛ Humanities Through the Arts

11:30
❷ Blackstar
❼ Heathcliff & Marmaduke
🅗 Video Jukebox

12 NOON
❷ Trollkins
❹ Daffy-Speedy
❺ America's Top Ten
❼ Weekend Specials
❾ Championship Wrestling
⓫ **Tennis:** World Championship
⓭ This Old House
㉑ Motor Week
㉛ American Story
🅗 Race For The Pennant

12:15
🅢 **Movie:** Little Johnny Jones

12:30
❷ Tom and Jerry
❺ Portrait of a Legend
❼ American Bandstand
⓭ Presente
㉑ Woodwright's Shop

1:00
❷ Kwicky Koala
❹ **Bowling:** National Doubles Amateur Championship
❺ Sha Na Na
❾ Wild Kingdom
⓫ Robin Hood
⓭ Checking It Out
㉑ Vic Braden's Tennis For The Future
㉛ Japan: Living/ Changing Tradition
🅗 **Movie:** Nobody's Perfekt
🅦 **Movie:** Riders of Rockies

1:30
❷ 30 Minutes
❺ Brady Bunch
❼ News Conference
❾ Easter Is
⓫ World of Survival
⓭ To Be Announced
㉑ The Natural History Of A Sunbeam

2:00
❷ NCAA Special: Men's and Women's 1982 Gymnastic Championships
❹ **Tennis:** Family Circle Cup
❺ Big Valley
❼ Sports Afield
❾ **Baseball:** Mets vs. Cubs
⓫ **Movie:** Blondie (1939). Penny Singleton, Arthur Lake, Gene Lockhart. When Dagwood's boss sends him chasing after an important contact, Blondie thinks he's involved with another woman.
㉑ Joy Unspeakable
㉛ Understanding Human Behavior
🅢 **Movie:** Mr. Buddwing

2:30
❼ Sugar Ray Leonard's Golden Gloves
⓭ National Geographic Special: The Thames
🅗 **Movie:** The Big Red One

3:00
❺ **Movie:** Swim Team (1979). James Daughton, Stephen Furst. A new coach tries to turn a bunch of partiers into competitive material.
㉑ Sports America
㉛ It's Everybody's Business

3:30
❼ Professional Bowlers Tour
⓫ Rhoda
⓭ American Playhouse: Medal of Honor Rag

4:00
❷ **Golf:** Masters Tournament
❹ **Baseball:** San Diego vs. L.A.
⓫ Sanford and Son
㉑ Portraits in Pastel
㉛ Contemporary Health Issues
🅢 Jonathan Winters and Leslie Uggams

4:30
❾ Music World
⓫ Good Times
㉑ Antiques XI
🅗 **Movie:** The Ordeal Of Patty Hearst
🅢 Fractured Flickers
🅦 **Movie:** Hawk The Slayer

5:00
❺ Mission Impossible
❼ Wide World of Sports
❾ Entertainment This Week
⓫ White Shadow
⓭ America's Black Forum
㉑ This Old House
㉛ American Government Survey
🅢 **Movie:** Chapter Two

5:30
⓭ Open Mind
㉑ Quilting

6:00
❷ Channel 2 the People
❺ Starsky & Hutch
❾ Racing from Aqueduct
⓫ Star Trek
⓭ New Jersey Show
㉑ Sneak Previews
㉛ European Television
🅢 **Movie:** One on One

6:15
🅦 **Movie:** Mine & Minotaur

6:30
❷ ❹ ❼ News
❾ **Racing:** Pan Am Turf Classic
㉑ Fast Forward
㉛ Lawmakers

7:00
❷ News
❹ Prime of Your Life
❺ 6 Million $ Man
❼ New York People
❾ Chronicle
⓫ Dance Fever
⓭ Inside Albany
㉑ Washington Mainstream
㉛ Righteous Apples
🅗 Video Jukebox

7:30
❷ 2 On The Town
❹ Look at Us
❼ Insight
❾ Agronsky and Co.
⓫ Solid Gold
⓭ Lawmakers
㉑ Inside Albany
㉛ Up and Coming
🅗 Table Settings
🅢 Laff-A-Thon
🅦 Rod Stewart

8:00
❷ Walt Disney
❹ One of the Boys
❺ **Movie:** The Male Animal (1942). Henry Fonda, Don De Fore, Olivia de Havilland. Highly entertaining adaptation of Thurber's play about romance and politics on a college campus.
❼ T.J. Hooker
❾ **Basketball:** Knicks vs. Cleveland
⓭ Live From Lincoln Center: Lucia Di Lammermoor
㉑ All Creatures Great and Small
㉛ The New Klan
🅢 **Movie:** Stir Crazy

8:30
❹ Chicago Story
⓫ Sonny & Cher
🅦 **Movie:** The Postman Always Rings Twice

9:00
❷ Country Comes Home
❼ Love Boat
㉑ Brideshead Revisited
㉛ Brooklyn Magazine
🅗 **Movie:** Lady Sings The Blues
🅤 **Movie:** Caveman
🅦 **Movie:** Final Conflict

9:30
⓫ Tales Of The Unexpected
㉛ N.Y.U. Broadcast Lab

10:00
❹ McClain's Law
❺ News
❼ Fantasy Island
㉑ Jazz at the Maintenance Shop
㉛ Great Performance
🅢 **Movie:** Deadly Games

10:15
❾ **Soccer:** Cosmos vs. Jacksonville

10:30
❺ Black News

11:00
❷ ❹ ❼ ⓫ News
❺ **Movie:** Seven Days In May (1964). Burt Lancaster, Kirk Douglas, Fredric March. Absorbing account of a hypothetical disarmament treaty with the USSR that leads to a military scheme to overthrow our government.
⓫ Flip Wilson
🅤 **Movie:** Final Cut
🅦 **Movie:** My Bloody Valentine

11:15
❼ News

11:30
❹ Saturday Night Live
⓭ Sneak Previews
🅗 **Movie:** Used Cars

11:35
🅢 Bizarre

11:45
❷ Sportspeople
❼ **Movie:** The Shoes of The Fisherman (1968). Anthony Quinn, Oskar Werner. A Russian archbishop spends 20 years in a prison camp.

12 MIDNIGHT
❷ Fight Of The Month
⓫ Streets of San Francisco
⓭ To The Manor Born

12:05
🅢 **Movie:** Thief

12:30
❾ Outer Limits
⓭ Dick Cavett

12:45
🅦 **Movie:** Stir Crazy

1:00
❹ Kenny Everett Video
⓫ Twilight Zone
⓭ Matinee At The Bijou
🅤 **Movie:** Jade Claw

1:20
❺ **Movie:** The Silver Chalice (1955). Paul Newman, Virginia Mayo, Pier Angeli. If the story behind the man who designed the chalice used at the Last Supper

interests you, by all means stay up to watch this.

1:25
H **Movie:** Caddyshack

1:30
4 Rock Concert
9 **Movie:** Equinox (1969). Edward Connell, Barbara Hewitt. Four teenagers find an occult book and suffer the consequences.
11 News

1:37
2 **Movie:** Easter Parade (1943). Judy Garland, Fred Astaire, Peter Lawford.

2:00
11 **Movie:** Johnny Concho (1956). Frank Sinatra, Keenan Wynn, William Conrad. A cowardly cowboy must face up to a fast gun.

2:10
S Two Top Bananas

2:45
W **Movie:** The Punishment Of Anne

2:55
7 **Movie:** The Vatican Affair (1969). Walter Pidgeon, Ira Furstenberg.

3:00
4 Mary Tyler Moore
9 **Movie:** Elizabeth of Ladymead (1948). Anna Neagle, Jugh Williams. Four wives become involved in war-time affairs, much to the distress of their husbands.

3:05
H **Movie:** Willie And Phil

3:10
S Laff-A-Thon

3:30
4 News
11 Best of Groucho

3:40
S Jonathan Winters and Leslie Uggams

3:43
2 **Movie:** Code Name: Heraclitis (1967). Stanley Baker, Leslie Nielsen.

4:00
11 Hazel News

4:10
S **Movie:** Deadly Games

4:30
11 Abbott and Costello

4:50
7 News

5:00
11 Best of Groucho

5:05
H Red Skelton's Funny Faces

5:30
9 Dermatology: A Study in Progress

Sun., Apr. 11

6:00
5 **Special:** Mormon Conference
9 Straight Talk
11 I Dream of Jeannie
S **Movie:** Little Johnny Jones

6:30
4 Arts of Asia
7 News
11 Christopher Closeup
H Stevie Nicks In Concert

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition
H **Movie:** Ruckus

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
S **Movie:** Dan Guard Ace

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century
H The Remarkable Rocket
31 American Government Survey

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week
H **Movie:** 1941

10:00
4 Positively Black
5 Woody and Friends
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
S **Movie:** Oh, God!

10:30
2 Louis Rukeyser's Business Journal
4 First Estate
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry

11:00
2 For Our Times
4 The Easter Liturgy At Santa Barbara
5 **Movie:** Tarzan and the She-Devil (1953).
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet Captain Kid (1952). Bud Abbott, Lou Costello.
13 To be announced
H **Movie:** The Earthling

12 **NOON**
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
S **Movie:** Little Miss Marker

12:30
2 Public Hearing
5 **Movie:** Scalawag (1973). Kirk Douglas, Mark Lester, Lesley Anne Down. A one-legged pirate, an innocent young boy and his sister and some gold doubloons are thrown together in hopes of creating a movie.
4 Meet the Press
7 Directions
21 Old Houseworks

1:00
2 **Basketball:** Phila. '76ers vs. Boston Celtics
4 Freedom In A New World
7 Like It Is with Gil Noble
9 The Greatest Mystery: An Easter special hosted by Princess Grace of Monaco.
11 To be announced
13 Bernstein/Beethoven
21 Washington Mainstream
31 Japan: Living/Changing Tradition

1:30
4 Baseball Bunch
9 *Outdoor Life*
11 This Week In Baseball
21 Inside Albany
H Stevie Nicks In Concert

2:00
4 **Tennis:** Family Circle Cup
7 Sportsbeat
9 **Baseball:** Mets vs. Cubs
11 **Baseball:** Chicago White Sox vs. Yankees
13 Great Performances: Schubert's Mass No. 6 in E-Flat Major
21 Taxwise Giving
31 American Story
S **Movie:** Don't Go Near The Water
W **Movie:** Toby & Koala Bear

2:30
5 **Movie:** The Russians Are Coming (1966). Carl Reiner, Eva Marie Saint, Alan Arkin. Hilarious story of a Russian submarine marooned off the coast of Cape Cod.
7 American Sportsman
21 Wall $treet Week
H **Movie:** Gigi

3:00
13 National Geographic Special: The Thames
21 Sports America
31 Humanities Through the Arts

3:30
7 U.S.A. vs. the World in Olympic Sports
W **Movie:** Hard Country

4:00
4 Sportsworld
13 New York & Co.
21 Matinee at the Bijou
31 Washington Week in Review
S Ida Makes A Movie

4:30
7 Wide World of Sports
13 Tony Brown's Journal
31 Wall $treet Week
H **Movie:** King Of The Mountain
S **Movie:** Pinchcliffe Grand Prix

5:00
5 Starsky & Hutch
9 Hardy Boys/Nancy Drew Mysteries
11 **Movie:** For Love Of Ivy (1968). Sidney Poiter, Abby Lincoln, Nan Martin. A suburban family becomes involved with a well-to-do black business man.
13 Creativity with Bill Moyers
31 Bernstein/Beethoven

5:30
13 Firing Line
21 Checking It Out
W **Movie:** *Hangar 18*

6:00
2 4 7 News
5 **Movie:** The Outside Man (1973). Jean-Louis Trintignant, Ann-Margaret, Roy Scheider. A hit-man from Paris comes to Los Angeles to do away with a syndicate kingpin.
9 Meet the Mayors
21 Lord Mountbatten: A Man For The Century
31 All About TV
H **Movie:** 1941
S **Movie:** *Little Miss* Marker

6:30
2 4 7 News
9 It Is Written
13 Life on Earth
31 Brooklyn Magazine

7:00
2 60 Minutes
4 Father Murphy
7 Inside America
9 **Basketball:** Knicks vs. Detroit
11 Solid Gold
21 An Evening Of Bluegrass
31 Swingin' the Blues

7:30
13 Fast Forward
31 Tony Brown's Journal
W Bobby Vinton

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Music Makers In Concert
7 **Movie:** My Fair Lady (1964). Rex Harrison, Audrey Hepburn. Enchanting Lerner and Loewe musical turned into a film.
11 Kung Fu
13 Nova
21 Bernstein/Beethoven
31 Kennedy Center Tonight
H **Movie:** Nighthawks
S **Movie:** Oh, God!

8:30
2 One Day at a Time
W **Movie:** Sunday Lovers

9:00
2 Alice
4 **Movie:** Casey's Shadow (1978). Walter Matthau, Alexis Smith.
5 **Special:** The Crucifixion
11 Lawrence Welk
13 Masterpiece Theatre: Love in a Cold Climate
21 **Movie:** A They Made Me A Criminal (1939). John Garfield, Ann Sheridan, Dead End Kids.
31 Edwin Hawkins At The Symphony
U **Movie:** The Octagon

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Not The Nine O'Clock News
31 Previn And The Pittsburgh
H **Movie:** Ruckus
S **Movie:** Network

10:30
5 Sports Extra
11 From The Editor's Desk
21 Tom Cottle
11 From the Editor's Desk
13 To The Manor Born

11:00
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 The Torture of Mothers
U **Movie:** 7 Blows Of The Dragon
W Hammer House

11:15
2 News

11:30
4 7 News
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:40
H **Movie:** Up The Academy

11:45
2 Sports Update
7 News

11:45
S **Movie:** Nighthawks

12 **MIDNIGHT**
2 Barnaby Jones
W **Movie:** Beyond Evil

12:15
4 **Movie:** Loving You (1957). Elvis Presley, Lizbeth Scott.
7 Sports Special

12:30
7 **Movie:** Daughter of The Mind (1969). Ray Milland, Gene Tierney.
9 **Movie:** Sundays and Cybele (1962). Hardy Kruger, Patricia Gozzi. Here's a new one for you—an amnesia victim and an orphan try to find happiness as a pair.
11 Rookies

1:00
2 News

1:07
2 **Movie:** Bang The *Drum Slowly* (1973). Michael Moriarty, Robert De Niro.

1:10
H **Movie:** The Mountain Men

1:30
11 News
S **Movie:** The Final Conflict

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Mary Tyler Moore

2:30
7 **Movie:** Psych-Out (1968). Susan Strasberg, Jack Nicolson.
11 **Movie:** The Borgia Stick (1967). Don Murray, Inger Stevens, Fritz Weaver. The underworld infiltrates legitimate American security businesses.

2:45
4 Positively Black

2:55
H **Movie:** 1941

2:58
2 Newsmakers

3:00
9 **Movie:** Caxambu (1968). John Ireland, Carol Ohmart, Keith Larsen. Diamond thieves become lost in the Amazon jungle.

3:15
4 News

3:20
S **Movie:** Network

3:28
2 Public Hearing

3:58
2 **Movie:** So Long Baby, And Amen (1970). Julie Harris, James Gregory.

4:30
7 News
11 Abbott and Costello

4:55
H **Movie:** King Of The Mountain

5:00
11 Biography

5:30
9 Morning Stretch
11 New Jersey Now
S **Movie:** Little Miss Marker

Michael Kramer
New York Magazine

Barry Gray
WMCA AM 57

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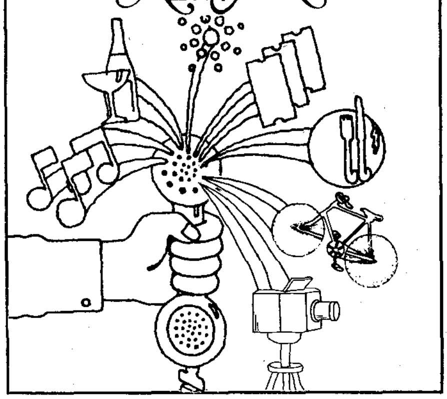

RADIO HIGHLIGHTS

Wed., Apr. 7

2:06/WQXR-AM/FM—Brahms: Double Cto in a.

3:00/WNCN—Bax: Oboe Qnt (Lucarelli/ Manhattan String Qt).

4:00/WNCN—Mozart: Concertone for 2 Violins in C (Brown, Kaine/ Marriner).

5:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins and Oboes.

6:00/WNCN—Lully: Le Temple de la Paix: Suite (Froment).

6:30/WNYC—Mahler: Sym #9 (Levine).

8:00/WNYC—Halevy: La Juive: Highlights (Almeida).

8:06/WQXR-AM/FM—Bizet: L'Arlesienne Suites 1 and 2.

9:00/WNCN—Falla: El Amor Brujo (Verrett/ Stokowski).

10:00/WNCN—Webern: Five Pieces, Op. 5 (Bakels).

11:00/WNCN—Monn: Qt #1 in B (Concentus Musicus of Vienna).

WNYC—Telemann: Parisian Qt #3 (Quadro Amsterdam).

Thu., Apr. 8

2:06/WQXR-AM/FM—Nielsen: Sym #4 ("The Inextinguishable").

3:00/WNCN—Bach: Brandenburg Cto #2 in F (Scherchen).

WNYC—Music by **Frank Martin.**

4:00/WNCN—Rodrigo: Tiento Antiguo (Romero).

5:00/WNCN—Mendelssohn: Variations serieuses in d, Op. 54 (Keene).

5:06/WQXR-AM/FM—Elgar: Pomp and Circumstance March #3 in c.

6:30/WNYC—Shostakovich: Sym #10, Op. 93 (Berglund).

7:00/WNCN—Rimsky-Korsakov: Capriccio Espagnol, Op. 34 (Boult).

8:00/WNCN—Boccherini: Cello Cto in D (Rostropovich).

WNYC—J.S. Bach: Ach Bleib bei uns; Nun Komm der Heiden heiland; Fugue in g (Curry/Dorian Wind Qt).

8:06/WQXR-AM/FM—Mozart: Violin Cto #4 in D.

9:06/WQXR-AM/FM—Stravinsky: Scherzo a la Russe (Simmons).

10:00/WNCN—Sibelius: Sym #5 in E-Flat, Po. 82 (Ormandy).

11:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Flutes and Continuo in E (Preston, McGegan, Pleeth, Hogwood).

Fri., Apr. 9

2:06/WQXR-AM/FM—Schumann: Sym #4 in d. **Moscheles:** Grand Septet in D, Op. 88.

3:00/WNCN—Wagner: Siegfried Idyll (Horenstein).

WNYC—Zemlinsky: Lyric Sym.

5:00/WNCN—Reicha: Trio for 3 Horns, Op. 82: Rondeau, Canon a 3, Lento (B. Tylsar, Z. Tylsar, Hrdina).

6:00/WNCN—Severac: The Brave Tin Soldier (Dosse, Petit).

7:30/WNYC—Cherubini: Medea (Sass, Kolos, Luchetti, Gardelli).

8:00/WNCN—Bach: Orchestral Suite #2 in b (Bennett/Marriner).

8:06/WQXR-AM/FM—Dvorak: Sym #9 in e ("New World").

9:00/WNCN—Schubert: Death and the Maiden, first movement (Freeman/ New York Philharmonic Woodwind Qnt).

9:06/WQXR-AM/FM—Stravinsky: Scherzo a la Russe.

11:00/WNCN—Mozart: Qt #8 in F (Amadeus String Qt).

WNYC—Janacek: Dumka in c for Violin and Piano (Suk).

Sat., Apr. 10

9:06 a.m./WQXR-AM/FM—Chopin: 3 Mazurkas, Op. 59. **Ravel:** Scarbo from Gaspard de la nuit.

10:00 a.m./WNCN—Saint-Saens: Sym #1 in E-Flat, Op. 2 (Froment).

WNYC—Janet Baker, mezzo-soprano, guest.

10:06 a.m./WQXR-AM/FM—Barber: Violin Cto, Op. 14.

11:00 a.m./WNCN—Dittersdorf: Scherzo (Zuckerman, Smith).

12:06/WQXR-AM/FM—Donizetti: Par le rang & Saluta la France.

1:00/WNCN—Ravel: Pavane pour une infante defunte (Haitink).

WNYC—Haydn: Cantata; The Tempest (Rilling).

2:06/WQXR-AM/FM—Beethoven: Fidelio.

3:00/WNYC—Lewis: Charon and Homage to Charlie Parker.

4:00/WNCN—Giuliani: Gran Sonata Eroica in A (Romero).

5:00/WNCN—Granados: Spanish Songs and Dances (Markevitch).

5:30/WQXR-AM/FM—Miyagi: Sea of the Spring.

6:30/WQXR-AM/FM—Mendelssohn: 98th Psalm, "Sing to the Lord a New Song," Op. 90.

7:00/WNCN—d'Albert: Piano Cto #2 in E, Op. 12 (Ponti/Cao).

8:00/WNCN—Donizetti: Lucia di Lammermoor (Rolandi, McCauley, Ellis, Hale/ Somogi). Simulcast with WNET-TV, Channel 13.

9:06/WQXR-AM/FM—Beethoven: Sym #4 (Levi).

11:00/WNYC—Purcell: Fantasy - 3 Parts on a Ground (Leonhardt Consort).

Sun., Apr. 11

9:06 a.m./WQXR-AM/FM—Bach: Duet and Chorus, "Kommt, eilet und laufet" and Aria, "Seele deine Spezereien" from Easter Oratorio.

10:00 a.m./WNCN—D. Scarlatti: Sonata in d (Williams).

WNYC—Bartok: Sonata #2 for Violin and Piano (Szigeti, Bartok/Szell).

10:06 a.m./WQXR-AM/FM—Falla: Nights in the Gardens of Spain.

11:00 a.m./WNCN—Mahler: Three songs from the song cycle "Des Knaben Wunderhorn" (Heikinheimo, Gothoni).

12:00/WNYC—Bach: St. Matthew Passion (Bressler, Smith/ Westenburg).

1:00/WNCN—Bruckner: Sym #8 in c (Tennstedt).

3:00/WNCN—Smetana: Czech Dances II: 5 Dances (Novotny).

3:06/WQXR-AM/FM—Wagner: Senta's Ballade from Flying Dutchman (Mehta).

5:00/WNCN—Beethoven: Piano Cto #5 in E-Flat, Op. 73 (Gould/Stokowski).

5:06/WQXR-AM/FM—Jorge Bolet, pianist.

6:00/WNYC—Janacek: String Qt, #2 (Chamber Music Societ of Lincoln Center).

7:00/WNCN—Mozart: Magic Flute (Popp, Gruberova, Jerusalem, W. Brendel, Bracht/ Haitink).

7:06/WQXR-AM/FM—J.C. Bach: Qt in D (for Two Flutes,Viola & Cello).

8:00/WNYC—Joio: Concertante for Clarinet & Orch (Silfies/Slatkin).

8:06/WQXR-AM/FM—Donizetti: Anna Bolena.

11:00/WNYC—Varese: Density 21.5 for solo flute (Sollberger).

Mon., Apr. 12

2:06/WQXR-AM/FM—Hummel: Grand Cto for Piano and Orch in E.

3:00/WNCN—Rimsky-Korsakov: Piano Cto in c-sharp, Op. 30 (Badura-Skoda/ Rodzinski).

WNYC—Sondheim: Sweeney Todd.

4:00/WNCN—Hoffmann: Mandolin Cto in D (Ochi/Kuentz).

5:06/WQXR-AM/FM—Haydn: Eight Hungarian Dances

6:00/WNCN—Holst: Songs Without Words (Holst).

6:30/WNYC—Delibes: La source-Ballet Suite (Maag).

7:00/WNCN—Gretry: Zemire et Azor: La Fauvette (Pons).

7:30/WNYC—Jarrett: In the Cave, In the Light (Jarrett).

8:00/WNCN—Berlioz: Les Troyens: Va, ma soeur. . . Adieu, fiere cite (Crespin/Pretre).

8:06/WQXR-AM/FM—Dvorak: Serenade in E, Op. 22.

9:00/WNCN—Faure: Piano Qt #1 in c (Laredo, Trampler, Robinson, Luvisi). Recorded at the 92nd Street YM-YWHA.

WNYC—Bernstein/ Beethoven: Missa Solemnis. Simulcast with WNET/13.

9:06/WQXR-AM/FM—Stravinsky: The Rite of Spring.

11:00/WNYC—Schubert: Fantasy for Violin and Piano in C. Recorded at the Santa Fe Chamber Music Festival.

Tue., Apr. 13

2:06/WQXR-AM/FM—Ravel: Daphnis and Chloe, Suites 1 and 2.

3:00/WNCN—C.P.E. Bach: Trio Sonata for Flute and Harpsichord in E (Wilson, Fuller).

WNYC—Harrison: String Qt Set.

4:00/WNCN—Vaughan Williams: Sym #6 in e (Previn).

5:00/WNCN—Waldteufel: Skaters' Waltz, Op. 183 (Ormandy).

5:06/WQXR-AM/FM—Wieniawski: Polonaise Brillante in D, Op. 4.

6:30/WNYC—Bach: Suite #4 for Orch, BWV 1069 (Scherchen).

7:00/WNCN—Suppe: Beautiful Galatea (Moffo, Wagemann, Kollo, Gruber/ Eichhorn).

8:00/WNYC—Orff: Entrata after William Byrd (Scherchen).

8:06/WQXR-AM/FM—Clarke: Trumpet Voluntary.

9:00/WNCN—Vivaldi: Sinfonia for Strings in b "Al Santo Sepolcro" (Brendel/de Waart).

11:00/WNCN—Guiliani: Variations, Op. 7 (Romero).

WNYC—Bach: Violin Sonatina in c. Recorded at the Santa Fe Chamber Music Festival.

Unless otherwise indicated, all times are p.m. and all stations are FM.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chop, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Pianist eves. **(M)** AE, CB, DC, MC, V.

DOSANKO—329 Fifth Ave., bet. 32nd & 33rd Sts., 686-9259. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon

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RESTAURANT DIRECTORY

in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARCO OF LEXINGTON—127 Lexington Ave., at 28th St., 532-7674. Casual. Regional Italian. Spcls: white pizza, zuppa di pesce, fresh seafood, osso buco. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat. from 4:30. Private parties. Closed Sun. **(M)** AE, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S— Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central). 850-5999. Jacket req. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts. (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E)**. **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway**, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.**, 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M)**. **Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. French-Continental. Spcls: U.S.D.A. prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-midnight. S midnight-1:30. Ent. Thurs.-Sat. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ANCHE VIVOLO—222 E. 58th St., 308-0112. Dress opt. Italian. Spcls: zuppa di pesce, veal chop Valdostana, pollo al cognac. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. **Also Vivolo, 140 E. 74th St.,** 737-3533. D only Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. *Casual. Jewish deli. Spcls: Rumanian tenderloin,* corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

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TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PLACE—21 E. 62nd St., 838-4248. Jacket required. Haute-cuisine Parisienne. Spcls: marinated steak of lamb, fillet of sea trout poached in white butter sauce with red caviar, émincé of veal in madeira sauce with fresh walnuts. Res. sug. L Mon.-Sat. noon-2:45. Br Sun. noon-4. D Sun.-Thurs. 5:45-10:30, Fri. & Sat. 6-11. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PAPPAGALLO—230 E. 63rd St., 752-7272. Jacket required. Northern Italian. Spcls: cappelli d'angelo Pappagallo, veal chop Arno, breast of capon Medici. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private Parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOVARICH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Syberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

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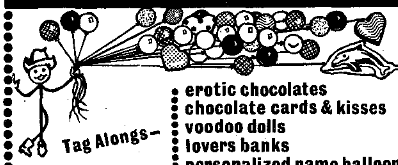

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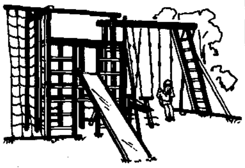

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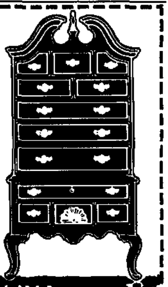

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Moving?... You'll love our low rates. S & D QUICK MOVERS, #399, 91 East 2nd, NYC. 228-1900.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Rainbow Movers—Household, Commercial. Storage. (212) 431-8550, 290 Lafayette, #1747.

American Van—Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for free estimate, 226-6675. California Specialist.

Rolling River Transport—79 Grand. Storage, Local, Long Distance. 925-5930. #167.

Shleppers Moving—Local/Long Distance - Now direct to Florida. Quality Moving, Packing. Never a "No-show". Household/Commerical. Agents for Southern Transfer. #1795, 158 East 82nd, (212) 472-3925.

Free Help—Call CLEMENT'S MOVING, 132 Saint Marks Place, NYC. #1839. (212) 460-5522.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 132 St. Marks Place, NYC. 260-0880.

West Side Movers—Courteous, Professional Service at Reasonable Rates. Fine Arts - Antiques. California/Florida Specialists. (212) 874-3800. #670; #765437. 644 Amsterdam (91-92 Sts), NYC.

Stop by The Moving Store, for all your moving supplies. Dollys - Wardrobes - Dishpacs - Picture-Book Boxes - Moving Pads. 644 Amsterdam (91st-92nd Streets), NYC. WEST SIDE MOVERS, (212) 874-3800. #670; #765437.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Hud Movers—3 Men / Large Truck $36 / Hour. 461-0428,9. #281, 264 10th Avenue, NYC 10001.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384. Binding Estimates.

We're Dependable, Reasonable, Professional. Local - Long. GRADUATE MOVING, #1706, 420 West 119th, 864-7640.

Star*Trek/North American Van Lines Agent—Local - National - International. California - Florida - Philadelphia. Expert Packing - Storage. Free Estimates. D.O.T. #1645, 425 West 13th Street, NYC. (212) 929-5252.

Modique Inc. (The Dependable Mover) serving *New Yorkers since 1948. Household, commercial,* fine Arts & Antiques. All estimates guaranteed. Weekend services. #1053, 325 West 16th Street, NYC. 929-5560.

Careful, Reliable—Low Rates. METRO MOVERS, 477-1337, #1711, 219 Bowery.

The Padded Wagon—Fine arts, household, commercial. Agent Global Van Lines. Individual fireproof storage vaults. #709, #765387, 108 West 107th Street, Manhattan. 222-4880.

TRUCKERS

Little Van - Trucking Man—Trucks you carefully. Reasonably. (212) 580-7608.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. CA 6-6670. Agents for Van Gogh Movers DOT #895.

My Son... The Trucker? 3 years experience. Please call for free estimate. (212) 929-6350.

Student Group—Household, Commercial; Ethical, Reliable. 925-0944; 925-0913.

Bill's E-Z Trucking—Reliable and Efficient. Call 691-7772 for Estimate.

Rush Trucking—Radio dispatched. Reasonable, Reliable. 24 Hours. (212) 580-1219; (212) 475-0274.

MERCHANDISE OFFERINGS/GIFTS

National Brands—Major Appliances, Televisions. Factory Sealed. Guaranteed. Give Model. PRICE-WATCHERS, (212) 337-6633.

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% *off.* Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

Leading Custom Kitchen Showroom has contemporary cabinet displays for sale below cost. 683-4292.

Music Boxes—Sold, Repaired, Bought, Made to Order. LADOR, 286 Fifth Avenue, (212) 594-3199.

Fur Storage—Remodeling, Repairs. KAISER FURS, 363 Seventh Avenue, (212) 564-0124.

TYPEWRITERS

SAVE UP TO 60%

FACTORY DIRECT BRAND NAMES

We sell only well-known brands—SMITH-CORONA, OLIVETTI, OLYMPIA, BROTHER, ROYAL, etc. Full warranty, packed in sealed cartons. Most orders shipped in 48 hours to your home.

FOR FASTER SERVICE CALL **(609) 452-7500** FREE CATALOG

AMERICAN INTERNATIONAL TYPEWRITER CO.
745 Alexander Rd. Princeton, NJ 08540 (dept 00)

Television... Appliance Bargains... New... *Warranteed... Call for quotes...* HOME SALES ENTERPRISES... (212) 241-3272.

EMPLOYMENT OPPORTUNITIES

Is there life after College... outside of a typewriter... Creative Job Campaigns, Professional Resumes, unique Cover Letter individually designed to obtain interviews. (212) 228-8908, LINDA LAYTON LICHTMAN, Host... *The Career Shop* 97 WYNY-FM.

REAL ESTATE

APARTMENTS TO SHARE

Discriminating Women Prefer WOMEN'S ROOMMATE REFERRALS. Thorough screening. Fast Results. Guaranteed Placement. (212) 888-6360.

Roommate Finders... Guaranteed Placement or *Fee Refunded... Careful Screening... 686-9415.*

Apartment Sharing for Particular People—Call LESLIE HARPER LTD., (212) 794-9494. Featured... *N.Y. Times.* Seen on... *NBC-TV News.* Careful screening. Brochure available.

For Fast Results, Go To The Professionals! The NEW YORK ROOMMATE SERVICE, 515 Madison Avenue, 759-4203.

APARTMENT WANTED

Relocating Fortune 500 Executives & Bank Personnel. Need 1-4 bedroom apartments/townhouses, furnished/unfurnished. No fee. Featured on CBS-TV. (212) 935-8730.

Wanted Manhattan Apartments/Townhouses—1-4 bedrooms for exclusive clientele. PRESTIGE APTS. INC., Furnished Sublet Specialist, (212) 722-0486.

Luxury Furnished Apartments for Sublet wanted. Manhattan only. Long/Short Term. References. Principals only. Non-agency. 889-6345.

APARTMENT EXCHANGE

Beautiful London, Hampstead Apartment for Manhattan beginning October 1982. (212) 860-7344; (212) 752-0071.

HOUSE EXCHANGE

Bi-Coastal? List your home for short term exchange or sublet. LA-NY HOME EXCHANGE, (213) 273-6814.

NEW YORK CLASSIFIED

SUMMER RENTALS

Woodstock, N.Y.—Magnificent mini-estate. Swimming pool, tennis court. 5/29 - 9/6. (914) 694-2810.

Vermont—Beautifully kept 500 acre Estate near Manchester. Renovated 1790's Mansion with full amenities. Pool. Tennis. Stable. Lake. Weekly. Staff available. (802) 362-1715.

Amagansett—Motel condominium, sleeps 4, kitchen, pool. $600 weekly. (212) 343-3141.

OFFICE SPACE AVAILABLE

Midtown Office Co-ops from $160,000. Renovated 3,000 square foot floors. Call 279-8935; 367-3232.

W.E.A.—Private Psychotherapy office, waiting room and bath. Lease message at (212) 874-4039.

BUSINESS OPPORTUNITIES

Heavily Taxed? Economic Real Estate Tax Shelters - Call: HOWARD L. MICHAELS (212) 695-1666; (201) 778-2632.

HOUSES AVAILABLE FOR SALE/RENT

Westhampton Beach—Ocean, renovated 2 Bedrooms, 1 bath, season rental $9,000. Contemporary with pool. 5 Bedrooms, 3 baths overlooking conservation waterfront. $200,000. Terms. Call Suzy at: NORMA REYNOLDS REALTY INC., 100 Main Street, Westhampton Beach, (516) 288-1050.

House Hunting in Westchester? Consult with Eva Gronner, GRI, CRB, for information on all communities. Computerized financing costs. Century 21-EVA GRONNER, INC. (914) 683-0900.

HOUSES TO SHARE

Fire Island—Young, professional couple has 4 bedroom house Memorial Day - Labor Day. Full shares $1,500; Half $800. (212) 880-0727/0728.

LOFTS

Spacious West Village Loft—1,500 square feet, recent conversion, high style decor, mint condition, fireplace, hardwood floors, high ceilings. $275,000. Terms. Broker, J. CUSHING, (212) 628-6338; 873-6918.

TOWN & COUNTRY PROPERTIES

Greenwich Village

Best Views in New York City

Designed for elegant entertaining around a central fountain or by a quiet fireplace. Serve from a gourmet kitchen with wine cellar. 4 bedrooms each with bath, plus another ½ bath. 4200 sundrenched sq. ft. in a superb location.

Karen Hartnett Nicholas Schatzki

WM. B. MAY CO.
(212) 691-1400

NEW YORK - 900 ACRE PRESERVE

Including 60 acre crystal clear Catskill Mt. lake. 4000 ft. fronting on famous trout stream & bordering another huge lake. Many buildings. Incomparable views. 2 Hours to NYC. Virgin property, never before offered. Additional land available. Asking $1,990,000. Terms.

SULLIVAN COUNTY REALTY
Main St., Livingston Manor, NY 12758
(914) 439-5220 Eves: 439-5624

When they talk about THE HAMPTONS

the talk of THE HAMPTONS is

The Villas at Sag Harbor

The Bay at your feet. The Sandpiper strutting along the shore. Seagulls dancing around you. Massive piles of golden reeds . . .

A fantasy environment?

No. It's a living reality at The Villas at Sag Harbor on the cove. A private haven of 31 villas on the waterfront. There are only a few opportunities to share the favored life.

Limited number of 13½%* Mortgages with as low as 10% down

3 bedroom townhouse prices start at $180,000

Immediate Occupancy Available

(516) 725-4455 or (212) 867-6280
WEEKENDS OR WEEKDAYS WEEKDAYS

Take Long Island Expressway to Exit 70, southbound (Rte 111) to Rte 27 (Sunrise Hwy). Proceed East on Sunrise Hwy to Bridgehampton. At Bridgehampton monument (end of Main St.) make left onto Bridgehampton-Sag Harbor Turnpike (continue to Main St.) to West Water St., make left to Sag Harbor Villas.

*1st 3 years

This advertisement is not an offer of an interest in the Villas at Sag Harbor Homeowners Association which may be done only by formal prospectus.

Lakeside Home/Private Beach

Landscaped 9 year old, 5 bedroom/2bath year round Home. Living room, dining room/fireplace - kitchen wonderfully equipped - recreation room - Simplified maintenance - A find at $75,000.

VALUED PROPERTIES
Specializing in unique Properties
(914) 292-8222

SOUTHAMPTON L.I. ESTATE AREA

NEW EXCLUSIVE

Delightful 1 story French style in prestigious location. 2 blocks to ocean. 4 bedrooms with magnificent master suite, 4 luxury baths, spacious living room, gourmet kitchen on 2 landscaped acres overlooking pony grazing. Heated pool, large deck. Tastefully furnished. Offered at $625,000.

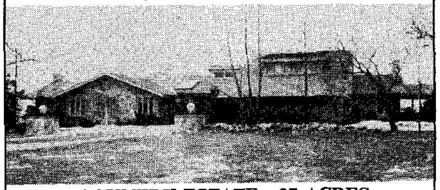
CTSS MARA REALTY LTD.
50 Hampton Road, Southampton, .Y.
(516) 283-5558-9

BEDFORD ANTIQUE

All newly redone in the heart of Bedford Village. Quarry tile entry into huge living room with beamed, cathedral ceiling and fireplace/balcony. New country kitchen/dining area, 2 Bedrooms + outbuildings. Beautifully priced at $144,000.

Upper Westchester Real Estate
(914) 666-5191

ROXBURY (Litchfield County) CONN.



COUNTRY ESTATE - 27 ACRES

Unique contemporary home set on high ridge w/ southwesterly views. Main Hse fully A/C, 10 rms, 4½ baths. Lge LR & DR have vaulted beamed ceilings. Glassed walls lead to spacious decks. Kit w/bkfst area - unusual layout & conveniences. Fpls in LR, den, FR, Mstr BR. Sep Gst Hse has 4 rms, bath, sep utils. Both dwellings excellently conditioned & appointed. 27 acs include lovely pond & brook. A truly fine Estate, private but accessible; less than 2 hrs NYC .... $750,000.

TIERNEY REALTY
ROXBURY (Rt. 67) WASHINGTON (Rt. 47)
(203) 354-3263 (203) 868-7431

HISTORIC DUTCH FARMHOUSE
20 MINUTES MANHATTAN

Lovingly restored, pre-Revolutionary War stone and shake home. On Historic Register. 9 rooms, (3 bedrooms) 3 fireplaces, wideboard floors and other authentic details. Gracious outdoor entertaining around heated pool set midst stately trees and flowering hedges. $245,000. Call OWNER: (201) 891-5722.

90TH ST. BETWEEN PARK & MAD

BY OWNER - MUSEUM AREA

Lovely pre-war beautiful renovation of 5½ rms, new customized fully equipped country kitch w/ washer/dryer, Italian Terra Cotta floors, exposed brick wall in sep informal DR, 2 mstr bdrms, 2 designer bths, LR & DR w/architecturally unique features, wool Burbur carpeting thru out, new maint $750, asking $375,000 neg. Call 369-1522.

AMAGANSETT

OCEAN VIEWS

Beach house built for year round living. 4 Bedrooms, 3 baths. Steps to ocean. Wonderful views. $250,000.

PONY FARM REAL ESTATE,
Better Homes & Gardens
East Hampton, N.Y. (516) 324-5850

70's RSD 30 FT TERRACE

GLASS PENTHOUSE

This spectacular 1 or 2 bedroom penthouse with blond ashwood floors, black slate ultra modern kitchen, white Italian tile Jacuzzi bath has views beyond the G.W. Bridge. You will never see another apt like it in N.Y. The maint is $398. Exclusive. Brokers invited. Call Jo Sennet

DAVID DAY REALTY 935-8700

N.W. YONKERS 21 MIN TRAIN

French Country Co-op in Tudor building overlooks Hudson. 27' LR with granite WBFP, beamed walls & ceilings throughout, mammouth DR, large terra cotta gourmet equipped kitchen, 2 BRs, wall to wall carpet, 2 baths, large foyer, A/C, garage. $62,500, Maintenance $417 heat included. Days (212) 664-3071; Evenings (212) 697-2769.

WATERFRONT - Kingston, N.Y.
3 Bedroom, Docking; Season Rental - $4,500
WATERFRONT - East Rockaway, L.I.
3 Bedroom, Docking; Season Rental - $6,500
5th AVE., COOP LOFTS
Residential, 2,000 sq. ft. - $160,000
Comm. penthouse - 2,000 sq. ft. - $160,000
HISTORIC HOUSES - Kingston, N.Y.
HUDSON (212) 947-0811

NYC CO-OPS

78 St(Mad Av) Lovely elevator 3½ rms	$135,000
Chelsea-oversized 3½ rms. A Steal! ..	$59,000
77 St-spacious 2 bdrms, 2 bths. Ask .	$195,000
RSD(88 St) Full riv vus-2BR, 2bths. Ask	$250,000
81 St E-Unique Carriage House	$80,000

- ALSO -
Sutton, Beekman, Park & Fifth Ave.
MANY EXCLUSIVES WITH...
CATHY SAIS 737-8600

CONVERTED CARRIAGE HOUSE

Dramatic and totally renovated on wooded ½ acre lot overlooking Nature Center. Exciting interior offers open living areas, raised hearth fireplace, french doors to private garden, skylighted loft, 3 Bedrooms, 2½ baths. Finished lower level for offices or family fun. $255,00.

REALTY 3, RYE, N.Y. (914) 967-1333

Southampton Village...
luxury condominiums
summer 1982
Priced from $275,000
(516) 283-5530

Farrington Close

Sponsor: Farrington Close Associates
This is not an offering which can be made only by formal Prospectus CD-81-147

LAKEFRONT CATSKILL CO-OPS
$17,999 - $32,000

Furnished cottages under huge Pines on clean mountain lake. Beach, boating, pool, new tennis, lake float, docks. BUS TO DOOR. Yrly. Maint. approx. $1,000. Free TAX SHELTER INFO. Write Country Co-ops, Spring Glen, N.Y. 12483 or Call (914) 647-6867. Offer by Formal Prospectus Only.

ONE PICTURE

won't show the pleasures of this 1815 Bridgehampton Farmhouse, lovingly renovated by Designer Owner. Large country kitchen, lush landscaping surrounds pool and guest house. Upstairs a sybaritic bedroom suite.

OWNER Evenings (212) 889-4172

FORGET THE HAMPTONS
NOW IT'S COUNTRY CHIC

A genteel area, country estate, not overrun, bordering thousands of acres of state owned land. With your own 57 acres with stream & TWO WATERFALLS. The 3 bedroom remodeled farmhouse overlooks a million dollar Hudson Valley view. Your horses will enjoy the rolling meadows for grazing, can be secured in the 4-stall horse barn. Enjoy the private riding trails. 2½ hrs from Manhattan to East Windham area, Greene Cty. Asking $110,000; 30% down. 12% mortgage.

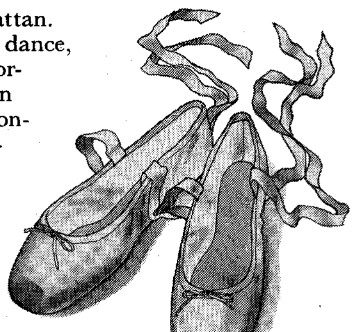
LEONARD DI STEFANO REALTY
Catskill, NY 12414 (518) 943-5676

AMADEN REALTY
always sensitive to your needs
and your dreams offers in
East Hampton, L.I.:

5 magnificent acres in heart of summer colony with delightful pond. Hand crafted panelled living and den, 2 fireplaces, dining, sunroom, flagstone terrace. Great master suite, 2 baths. 4 Masters, 3 baths. Servants' & guests' quarters. 2 car garage. $1,750,000.

AMADEN-GAY AGENCIES
(516) 324-0041

Unique luxury penthouse only minutes from Lincoln Center



Imagine living in the cultural heart of Manhattan. Where you can walk leisurely to the very finest in dance, opera or symphony a few minutes before the performance, and be home before most people have even found a taxicab. If the prospect appeals to you, consider a duplex penthouse apartment at the prestigious new Colonnade 57.

To see New York from our 45th floor is breathtaking. Sweeping vistas unfold from Central Park to the Statue of Liberty. Every room, terrace and balcony affords a remarkable view.

These unique condominiums feature winding stairways, wood-burning fireplaces and fine oak flooring. There are spacious terraces and balconies as well. And room-by-room climate controls are provided throughout.

At The Colonnade 57, you'll enjoy the attention of a multilingual concierge, even the services of a butler in our exclusive Sky Lounge on the 31st floor. Naturally, there is effective security: your apartment is linked to a central monitor, attended 24 hours a day.

Come see any of our unique penthouses, studios and apartments.

Call today: (212) 541-8400. Outside the country Telex 429-266 STA, or Cable COLONNADE.

THE COLONNADE 57

347 West 57th Street, New York, NY 10019

IN THE CULTURAL HEART OF MANHATTAN

Sponsor: Esorby 57th Street Corp. Exclusive Marketing and Sales Agent: Stanley Thea Associates, Inc.
The complete offering terms are in an Offering Plan available from Sponsor CD81-192

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 443

BY MARY ANN MADDEI

1. "I'm a waiter."

2. "Actually, I'm an actor. I've studied with Hagen and Adler, and last year I played Vanya in rep. I auditioned for Hal and Betty and Adolph the other day, but I'm probably too young for the part. Right now I'm in charge of sales and distribution for a food-and-liquor company owned by Joseph Allen. . . . "

Above, (1) What I should have said, and (2) what I said. Competitors are invited to supply one example of same.

Results of Competition 440, in which you were asked to invent misleading leads followed by deflating copy.

Report: You people (and you know who you are out there) certainly know how to create havoc in a headline. Mass murders, governments falling, assassinations, mayhem, pestilence, disease: all favored topics. The notion of CANCER CURE FOUND struck me as particularly unhilarious. But never mind. On to the repeats: MAN KILLED BY WILD ELEPHANTS—"They're the best rock-and-comedy group I ever saw. They kill me." LIZ AND DICK TO TRY AGAIN—"The producers of *Bewitched* announced that Ms. Montgomery and Mr. York will . . ." WORLD TO END TOMORROW—"Publication of the Springfield *World* will cease . . ." KOCH WILL RUN FOR PRESIDENT—" 'I'll be happy to take his place,' said Mr. Koch, at the marathon starting line . . ." JUDGE CRATER IN L.A.—"The chasm is estimated to be 45 feet in . . ." REAGAN RESIGNS—" 'Well, gosh, I guess I'll have to do it over. This pen is out of ink,' the chief executive remarked . . ." COMPETITION EDITOR DOLT—"Edwin J. Dolt has been named to . . ." Well, you get the gist. And not a moment too soon.

First Prize of a two-year subscription to "New York" to:

KANGAROO UPSET OVER $8 DRINK

In a consumer-protection complaint against a midtown bar, television personality Bob Keeshan claims that he was overcharged for a martini, and that the bartender assaulted him with Ping-Pong balls when he ordered a Moosehead Ale. . . .

Bruce Tindall, Houston, Tex.

Runner-up Prizes of one-year subscriptions to "New York" to:

NATIONAL PARKS BOMBED

Ling Yee-Chow, a Chinese national here on a student visa, successfully backed his sports car into a tiny parking space yesterday after downing a fifth of vodka. . . .

Anne Bernstein, N.Y.C.

EARLY WHISTLER FOUND AT CITY DUMP

The cheerful garbage man whose 5 A.M. whistling served as an alarm clock for some and an annoyance to others has been transferred. . . .

Richard Schneider, Wantagh, N.Y.

PEOPLE THRIVE IN MOUSE MOUTH

In the belief that the name itself greatly contributes to this city's attraction and prosperity, the citizens of Boca Raton (translation: Mouse Mouth) voted again to retain . . .

Baynard Hare, N.Y.C.

SISTER POISONS REGAN, STABS SELF

Last Thursday, the West Valley Players presented Shakespeare's immortal play *King Lear*. . . .

Linda N. Toole, Rochester, N.Y.

And Honorable Mention to:

BROOKLYN BRIDGE EXPERT PREDICTS COLLAPSE

Moments before he fell into a dead faint, Jack "Ace" King, acknowledged contract-bridge champion of Brooklyn, clutched his chest and gasped, "I think I'm going to faint." . . .

J. M. Glick, Kinnelon, N.J.

STOUT CORTEZ SILENT AT PEAK IN DARIEN

Ramon "Fatso" Cortez, the temperamental Mexican amateur, fired a course-record 62 at the Darien Country Club today. However, interviewers were not so successful . . .

Henry J. Smith, White Plains, N.Y.

STALIN LIVES

The New York *Times* reported today that four authors are currently at work independently on the life of Joseph . . .

George Hankoff, N.Y.C.

PRESIDENT ORDERS DRAFT

President Ronald Reagan, lunching in the Oval Office today, asked for beer on tap. "Coors, please," he said cheerfully. . . .

Frederick Mazie, Los Angeles, Calif.

MOON REAL ESTATE SOLD

No sooner had the Unification Chur decided to sell its property . . .

Lynn S. Ellner, Andover, Ma

BOY, 10, SAVES EARTH

Hearing about the depletion of our s ten-year-old David Schiff went to Cent Park today and dug up . . .

Mike and Di Como, N.Y

VISITOR FROM MARS MAKES ROOFTOP LANDING

Harvey Suitetuth, president of a N York candy corporation, arrived today helicopter . . .

Maxine Carey Harker, Grifton, N

STUDY FINDS CONTINENT SHRINKS

"Indeed, we have seen the end of incon nent psychiatrists," declared a spokesm for the National Psychiatric Association .

Chip Gillette, Beverly Hills, Ca

ROSETTA STONE MISSING

Beaver Creek police reported that M Pete Stone had reported that his wife h not returned home. Mrs. Stone, whose fi name . . .

Michael Hummer, Williamstown, Ma

VICTORIA PRINCIPAL LEAVES DALLAS

Victoria high-school administrator Bufo Mandate has returned from the Statewi Educators' Convention in Dallas two da before its conclusion. "I had pressing ma ters to attend to . . ."

L. and M. Brickey, McConnellsville, N.

BOAS FOUND IN WOMAN'S CLOTHING ON HIGHWAY

Early today, police, responding to a ca sighted a person wandering along Route They discovered that under a fashionable f coat the unidentified woman was concealii two live boa constrictors.

John Boas, Carmel, N.

LONE RANGER ARRIVES IN N.Y.

Eddie Johnstone, stranded in Pittsburg when he missed the team plane . . .

Patricia J. Youngblood, Voorheesville, N.

FORD CLOSED OUT BY MAY, G.M. STOCK COLLAPSES

Milwaukee—Forward Scott May hel Kansas City's all-star guard, Phil For scoreless last night in a 109-107 Milwauke win. The victory was marred, however, b the sudden collapse at halftime of the Buck general manager, Hal Stock . . .

Chris Doyle, Burke, V

HAIG IN CHARGE

After being reported missing by his wi five years ago, Thurman Haig has been l cated on the small island of Charge, in the South Pacific. His wife, Henrietta, on a cruise with her current beau, stopped to buy a straw hat from a native, only to discover a smiling, tanned Thurman....

Steven R. Heyman, Laramie, Wyo.

BUFFALO BILL IN CONGRESS

Senator William Smith today introduced legislation that would place the American buffalo on the endangered ...

Tim Hanley, N.Y.C.

SPIRITED CONTEST FOR VACANT HOUSE POST

A mahogany newel-post from the soon to be demolished Forsythe mansion on Fifth Avenue was the object of lively bidding at a recent ...

Jane Meredith Ash, N.Y.C.

HUMPTY DUMPTY HAD A GREAT FALL

Neil Simon's new comedy, *Humpty Dumpty,* reported the largest gross on Broadway during the pre-holiday season....

Myrna J. Glick, Kinnelon, N.J.

U.S. SHIPS SINK TO BOTTOM

As a gesture of goodwill, President and Mrs. Reagan sent a gilt-fauceted basin to Sir Mgambo Bottom, Premier of Phat, an emerging nation....

David I. Warren, Chagrin Falls, Ohio

WORLD TRADE CENTER COLLAPSES

Hit by a Frisbee thrown from an adjoining field, the center for the Twin Towers Maintenance Engineers soccer team was ...

B. J. Wilson, N.Y.C.

SUPERMARKET HOLD-UP NETS $4.95

Tired of those flimsy plastic or paper bags? Inventor Jay Teagreen of Brooklyn Heights has come up with a mesh sack that is lightweight, expandable ...

Tasha P. Warren, Moreland Hills, Ohio

CARSON QUITS, N.B.C. "ELATED"

Announcement of the bankruptcy of the Carson Chocolate Chip Company brought expressions of glee from competitors. "We're elated," said an official of the National Biscuit Company....

A. Shulman, Villanova, Pa.

ASTRONOMER FEARS: SOLAR SYSTEM COLLISION COURSE

Dr. Owen Fears, professor of Astronomy at Oshkosh Junior College, will be offering a special adult-education course this spring on "Collisions in the Solar System," focusing on meteors....

Liz Pierce, N.Y.C.

JUDGE TO HEAR ARGUMENTS IN ASBESTOS SUIT

Lawyers for a former electric-boat-company employee will ...

W. H. Richardson, Peace Dale, R.I.
(actual headline)

similarly: Kyle Reynolds, Union City, N.J.; Raymond E. Benenson, Niskayuna, N.Y.; Richard W. Noack, Rochester, N.Y.

DISCOVER REAGAN TIES TO SMITHSONIAN

"Well, I guess you could say I took a cue from Nancy," ...

Gregory Greenberg, N.Y.C.

PRIME TO 6.25 BY CHASE, MARKET TUMBLE STOPPED

Chase Supermarkets boosted its price for strip sirloin to $6.25 per pound yesterday, causing a near-panic in the aisles, where an angry shopper accidently knocked over ...

Harris Ruben, Berkeley Heights, N.J.

DOCTOR JOINS FINGERS IN MID-AIR

Spotting baseball star Rollie Fingers aboard a 747 flight from New York to Los Angeles, eleven-year-old Benjy Doctor approached ...

Mark Wolfson, Spring Valley, N.Y.

MAYOR VISITS SEWERS

Ed Koch today paid a call to the main offices of the I.L.G.W.U. ...

Luke M. Luyckx, Coxsackie, N.Y.

STOCKS, BONDS TOPPLE ON WALL STREET

A large platform, assembled on the steps of the Treasury Building to display Early American penal restraints, collapsed ...

Claire Bazinet, Flushing, N.Y.

NEVER-REVEALED SECRETS ABOUT ELVIS

Elvis Presley liked to wear shoes that matched. He never had his laundry done professionally, and occasionally he received mail addressed to "Occupant." ...

Bob Digby, Ann Arbor, Mich.

U.S. TREASURY PRINTS THREE DOLLAR BILLS

In an unprecedented series of events described by one Treasury official as "queer," the United States Mint was able to produce only three ...

T. Nash, Winston-Salem, N.C.

STUDY OPPOSES CHILDBIRTH AFTER 20

According to the findings of a five-year study released today by the National Institutes of Health, pregnancy should be avoided by women who have borne more than twenty ...

Stephen B. Yohalem, N.Y.C.

SIOUX OVERTAKE CUSTER

Buster B. Custer, president of Custer's Custard, divulged today that he will sell 300 stores to Sioux Candies, retaining only his original enterprise, now called Custer's Last Stand....

Al Flax, Baltimore, Md.

MISLEADING LEAD

Pathologist Richard Smythe testified in court yesterday that what had been thought to be poisonous lead sulfate under the victim's fingernails was, in reality ...

Bobby J. Ward, Raleigh, N.C.

JACK RYAN ENDS IT ALL

Jack Ryan's entry in Competition 440 was so weak and self-serving that it barely received a mention at the end of the ...

Jack Ryan, N.Y.C.

sp. mention: Julia Drebin, Bremerton, Wash.

Competition Rules: One entry only should be sent to Competition Number 443, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 16. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 17 issue. Out-of-town postmarks are given three days' grace. **Postcards only.** ■

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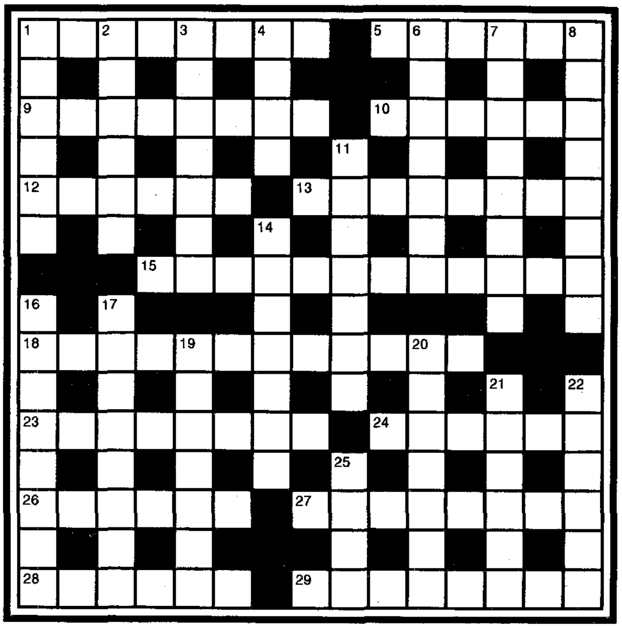
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 In certain fields they're used for drawing. (8)
5 One way of looking at a thing is not on the level! (6)
9 He's so interested in residences of the queen. (8)
10 Don't expect to find safety in the garden. (6)
12 Kind of acid produces superb affliction! (6)
13 Might you describe them as a pair of snuffers? (8)
15 Race to start disposing of the silver? (7, 5)
18 No, they don't act the fool at the Old Bailey! (5, 7)
23 Maiden in wrecked ships. (8)
24 Tone of voice caused by stress. (6)
26 Swimmer losing head, going astray. (6)
27 It's a source of annoyance when I've no tax form! (8)
28 String of invective from one in business. (6)
29 Figure that makes him brood. (8)



Down

1 A star I fashioned from ornaments. (6)
2 Specifically Roman date, they inform the audience. (6)
3 Boring and unwelcome visitor in the woods. (7)
4 Hurry into the plant? (4)
6 Glamorous celebrity placed upside down and set in motion. (5, 2)
7 Endless point of view I am able to express in church. (8)
8 She's hurt if the birds are damaged. (8)
11 Instruments much used by ice-cream vendors. (7)
14 They often roll up for the fight. (7)
16 Detectives come into a little money by chance. (8)
17 Someone loses their living through his crime. (8)
19 Brought to bear in trade perhaps. (7)
20 Convert from sin by an extraordinary miracle. (7)
21 Yarn that gets me right in love. (6)
22 Pelted with missiles when very drunk? (6)
25 Part of some show for the network. (4)

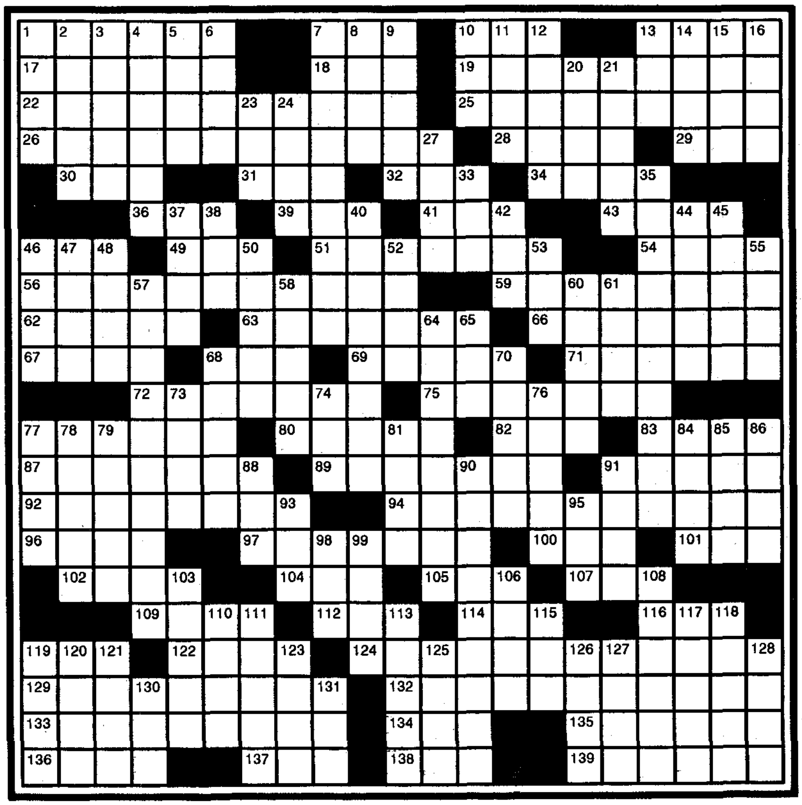
'RETIRED NUMBERS': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Society dropout
7 Underpinning
10 Vowel for Euclid
13 Helpmeet
17 A single run apiece
18 Freezer output
19 Indians' #19
22 Braves' #21
25 Pirates' #1
26 Yankees' #7
28 League division
29 Billboard displays
30 Place for a fictional catcher
31 Isle in a stream
32 An avis lays them
34 Certain rugs
36 Cincinnati player
39 Farmer's P.O. abbr.
41 Bedpost tip
43 R.B.I., e.g.
46 "—— little teapot. . ."
49 Meadow
51 Joy Adamson's Elsa
54 Davis Cup captain
56 Red Sox's #9
59 Dodgers' #42
62 Mathews, Braves' #41
63 1953 Gable film
66 Least bright
67 From soup to nuts
68 Side arm
69 Prods
71 Fries quickly
72 Using bacon fat
75 "—— up!"
77 "Godfather" star
80 From the same mold
82 Thither
83 French versions of 31-across
87 Kind of gland
89 Skyrocketing
91 —— Arabia
92 Pirates' #21
94 White Sox's #4
96 Radames's love
97 Hide away
100 Mrs., Spanish style
101 Part of S.F.
102 He played Cassidy
104 "Lippy" Durocher
105 Alts.
107 Giants' #4
109 Spanish painter
112 Needle aperture
114 Dutch umpire's call
116 Abode, to 'Arry
119 —— -Stars
122 Yule word
124 Season opener
129 Yankees' #4
132 Pirates' #33
133 Yankees' #8
134 After eth or meth
135 Roofer's job
136 British carbine
137 Slangy assent
138 Father of Abner
139 Lieus

Down

1 "—— I doin'?"
2 "Bombs bursting ——"
3 Illinois senator
4 Sty denizen
5 Kin of curare
6 Counting-out word
7 It once flew over the Polo Grounds
8 Eight, in Bonn
9 Edisonian Park
10 Recede
11 "Hop ——!"
12 Better qualified
13 Rathskeller order
14 Novelist Ehrenburg
15 Thing done
16 Bobbles the ball
20 Whip severely
21 Bovary and Lazarus
23 Wee
24 Match up
27 Requiring a tenth inning
33 Anthropoid
35 Cardinals' #6
37 Author Wiesel
38 Ennis or Crandall
40 Yankees' #5
42 Neighbor of Syr.
44 Plus quality
45 The ones there
46 Agenda entry
47 Ancient Persian
48 Po tributary
50 Spanish dry measure
52 Odor: prefix
53 Redo the lawn
55 Tolkien creatures
57 Giants' #24
58 Old Greek region
60 Buffalo
61 Mosque official
64 Yankees' #3
65 Early French king
68 Sick bay sound
70 Composer Jule
73 Boleyn
74 Baseball monograms
76 Forum robes
77 Tailless rodent
78 Off the cuff
79 Belief
81 Type of cabbage
84 Pitcher Tiant
85 Writer Ferber
86 Pitcher-catcher communication
88 Ranks below capts.
90 Tina's ex-partner
91 Squabble
93 Moray
95 Big Leaguer
98 Em——
99 Campanella and Smalley
103 First-magnitude star
106 In——(at its place)
108 Kind of bolt or switch
110 Mies van der——
111 Bill of the N.Y. Giants
113 Vermonter Allen
115 "——the season. . ."
117 Craze
118 Improve a text
119 Khan, et al.
120 Hood's goods
121 Olympics sled
123 Roman wherewithal
125 Top drawer
126 Baffin Island abbrs.
127 Manner of walking
128 Units of work
130 Tonic's companion
131 Missing link



Solutions to last week's puzzles appear on page 101

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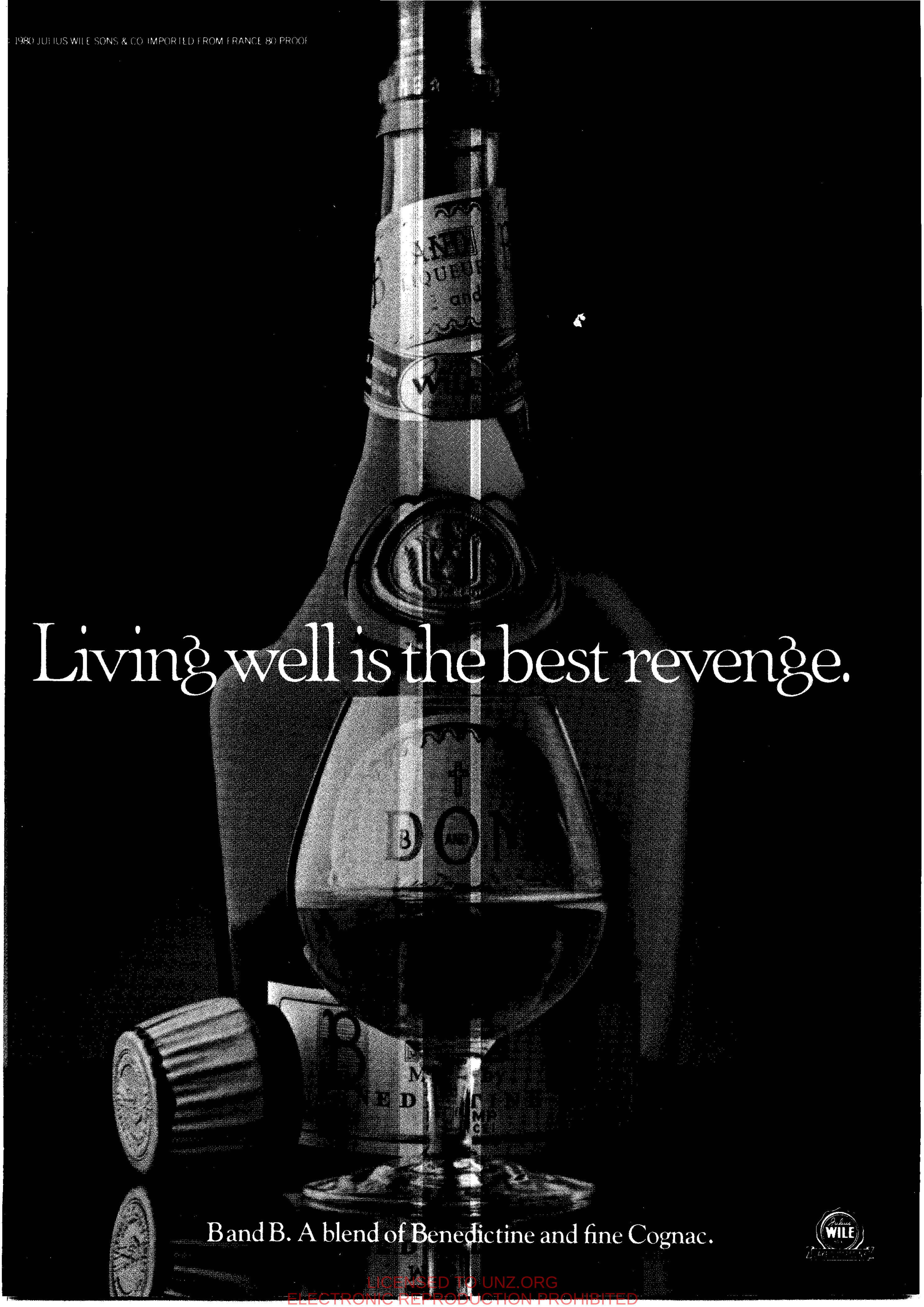
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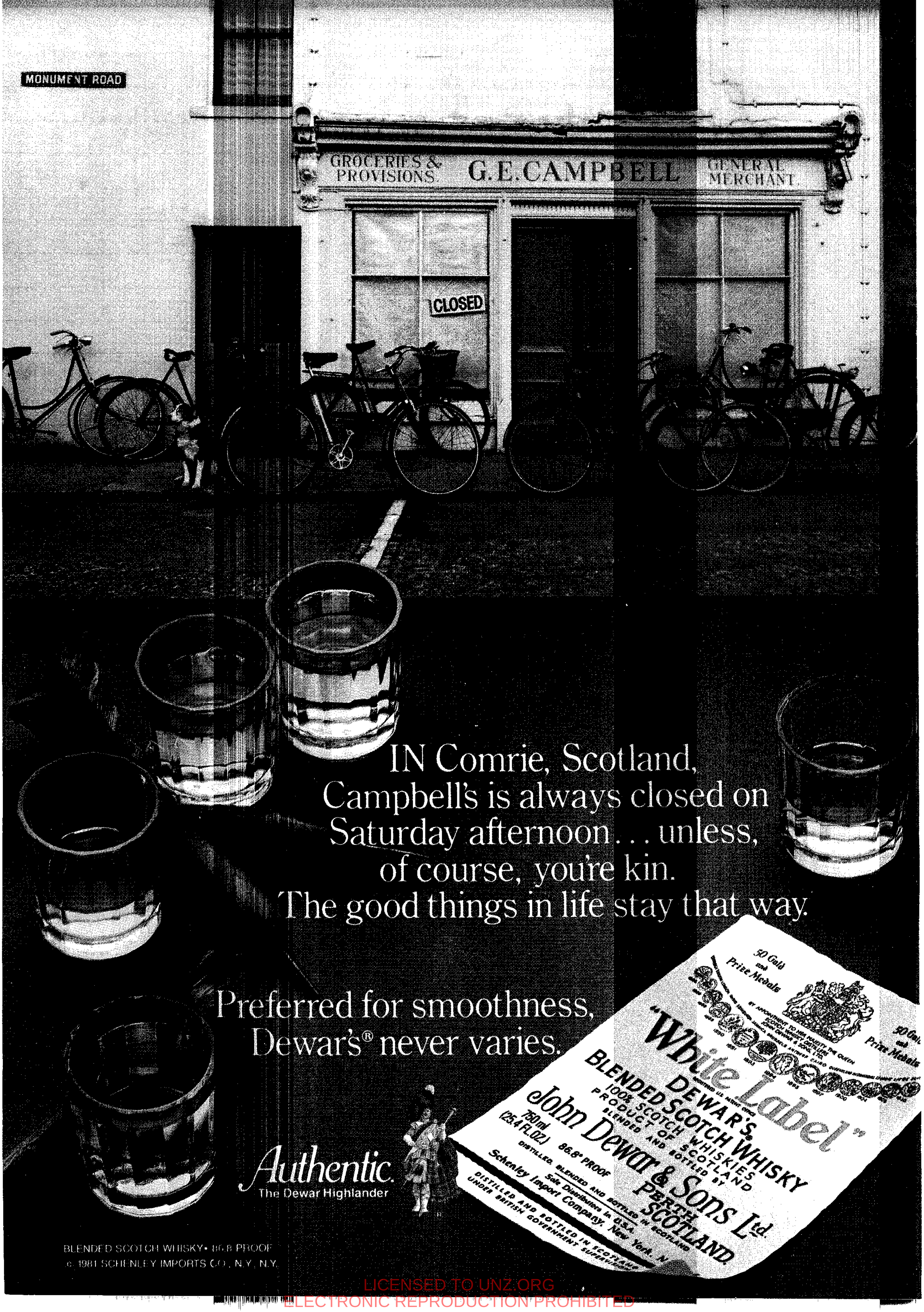
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